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John C. Freeman

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MEXICAN OPERATIC INVASION LIKELY

**Impresario Sigaldi May Bring
Company Including Bonci and
Titta Ruffo**

New York is threatened with a Mexican grand opera invasion, according to plans disclosed this week. Michele Sigaldi's grand opera company from the City of Mexico is contemplating a season early next Fall at a Broadway theater. Mr. Sigaldi has been in New York for a few weeks preparatory to sailing for Europe in search of new stars and he outlined his plans last Monday to a representative of MUSICAL AMERICA.

"My project depends very much upon the result of the present revolution in Mexico," declared the impresario. "Opera in Mexico is subsidized by the State and my contracts for the coming season are with the Madero government, which is most enthusiastic about grand opera. In the remote contingency of the present government's being overthrown I would have to make another contract with the succeeding powers that be, who might not be so favorable to opera. In any case the continuation of the revolution would mean that the public would not be in a position to subscribe to an opera season.

"My alternative in such a case will be to bring my company to New York for a season of six weeks before the opening of the Metropolitan Opera House. There are a number of great singers in the world who for some reason are not heard at the Metropolitan and the American public is most anxious to hear them. They are naturally quite as anxious to sing in America. For instance, there is Titta Ruffo, one of the world's greatest baritones, with whom I am negotiating. He is desirous of appearing in New York. Alessandro Bonci, whom I now have under contract, is another eminent singer who wants to sing in opera in the metropolis.

"These are only two of the great artists whom New Yorkers would like to have an opportunity of hearing. I will be in a position to provide such opportunity. Also I will have the pleasure of introducing to the New York public some new singers who are discoveries of my own. Although the Metropolitan provides its patrons with an elaborate musical feast I hope to show that it has by no means a corner on the market.

"My plan is not at all visionary, for I have the necessary financial backing and the proper house in which to present my operas. The season will open early in September and will continue until the Metropolitan performances begin. I expect to charge the same price of admission as that in vogue at the Metropolitan, and I aim to stage my performances on the same elaborate scale. Novelties will be included in the repertoire, along with the established favorites. There are operas of Tschai-kowsky, Rubinstein and other composers which Americans ought to be able to hear, and to introduce such works will be one of the missions of my company."

Say Caruso Has Signed Four-Year Contract

According to newspaper despatches from Paris, Enrico Caruso has just declared in an interview in that city that he has signed a contract to sing for four years more at the Metropolitan Opera House. "Hitherto," the interview quotes him, "I have been content with \$3,000 a night, with a guaranteed minimum of 40 performances in five months, but now I am to receive more." As Caruso's salary at the Metropolitan has been commonly believed not greatly to exceed \$2,000 a performance, it is quite likely that the tenor was wrongly quoted. He was questioned further as to whether he would ever sing in the Wagner dramas. "Later, much later," he replied, "when my



MME. CHARLES CAHIER AS "DALILA"

This Distinguished American Singer, Who Has Won Laurels in the Leading European Opera Houses, as Well as in the Metropolitan in New York, Will Make a Concert Tour Here Next Season

voice is aged, I shall be able to shout as loud as I like. Then I shall be able to put in my repertoire 'Tristan,' 'Die Meistersinger' and 'Siegfried.' 'La Favorita' and 'Il Trovatore' require a young, fresh, pure voice. These rich metallic voices are disappearing."

Hammerstein's Eye Still on New York

LONDON, May 18.—That Oscar Hammerstein has by no means given up hope of being able to return to opera-giving in New York is indicated by statements he has made in several recent interviews. There is one report that he has said there was a clause in his contract with the Metropolitan Opera Company, not hitherto divulged, but which permits him to return to New York on payment of a \$200,000 penalty and, coupled with this, is the story that he is seriously contemplating the building of another opera house in New York. He is renewing his contracts for another season here conditionally on its taking place.

Million-Dollar Season Probable at Metropolitan Next Winter

Judging by its subscription list for the season of 1912-13, next year will be the greatest season in the matter of receipts and attendance in the history of the Metropolitan Opera House. The amount of renewals and new subscriptions already booked is record-breaking. "It is estimating it conservatively," said Earle R. Lewis, the treasurer, a few days ago, "to say that next season's subscription list will total \$900,000. The probability is that it will be a million-dollar season."

Bonci, Nordica and Garden Sail

Fellow passengers on the liner *George Washington*, sailing for London on May 18, were Alessandro Bonci, the tenor; Mme. Nordica and Mary Garden. Mme. Nordica is a suffragette and Miss Garden is not, and the latter intimated to the ship news reporters that a debate on the subject was quite likely to be argued en route.

A PERMANENT PLACE FOR OPERA COMIQUE

**Organization Under Metropolitan
Auspices in Prospect for
New York**

An opera comique company singing in English and under the wing of the Metropolitan Opera Company is a possibility for New York next Winter. Arrangements at present being considered look to the organization of a company that will equal, if not surpass, any other such company ever assembled in New York.

Stimulus has been given the movement by the success of the revival of De Koven's "Robin Hood" this Spring and of the Gilbert and Sullivan operas, "The Mikado," "Pinafore" and "Patience," given by the Shuberts during the last three seasons. Out of the organization now appearing in "Robin Hood" and which includes several members of the Metropolitan Company, is likely to come a permanent company for the presentation of opera comique. The "Robin Hood" organization has already been incorporated under the name of the De Koven Opera Company, and its list of stockholders includes some of the directors of the Metropolitan.

Several of these stockholders were among the founders of the New, now the Century Theater, and it is said that that magnificent structure will ultimately become the home of opera comique in New York. In this connection it will be recalled that Otto Kahn, chairman of the Metropolitan's board of directors, said last Winter that the Century Theater would probably house light opera the season after next.

It is understood that General Manager Gatti-Casazza is heartily in sympathy with such a movement as is here outlined, and it is pointed out that an organization of this sort would be of great value to the Metropolitan in the development of singers who might need training and experience before entering upon a career in grand opera.

It is likely that "Robin Hood" will go on tour after its season at the New Amsterdam Theater and that next Fall or Winter another work will be revived. The management of the company has offered a prize of \$1,000 for the best libretto of an opera along the lines of "Robin Hood," and it is hoped that it will be possible to produce this new work some time next season. Details of the competition will be announced later, but it has been decided that the award will give the De Koven Company the right to produce the piece, subject to the usual royalties and the right to select the composer.

Clara Butt and Her Husband to Tour Under Charlton's Direction

A cablegram from Loudon Charlton indicates that the impresario has been doubly successful in the mission that took him abroad. Mr. Charlton has concluded arrangements for an American tour of Mme. Clara Butt, the famous English contralto, and her husband, Kennerley Rufford, a baritone of unusual attainments. These two artists, who will be heard both individually and in joint recital, will visit America in January and will remain until May. Maggie Teyte will also appear under Mr. Charlton's management for concert, recital and oratorio after January 17. Miss Teyte has been re-engaged for the Chicago Opera Company for the season of 1912-13, and it is this fact that allowed Mr. Charlton to secure her for the concert field.

Stuttgart to Have Premiere of New Strauss Opera

BERLIN, May 18.—The date for the first performance of the new Richard Strauss opera, "Ariadne auf Naxos," has been definitely fixed for September 25 next, at the Royal Opera at Stuttgart. Seats are already selling at \$12 apiece.

"TOO MUCH TONE PRODUCTION, TOO LITTLE REAL MUSICIANSHIP"

That Is Ward Stephens's Diagnosis of the Present-Day Malady That Affects American Students of Singing—The Fine Art of "Giving the Picture" When One Interprets a Song—The Importance of the Text

"SINGERS are not made by the mere study of tone production any more than pianists are made by devoting themselves to the practice of five-finger exercises; I believe that the undue emphasis placed upon tone production has always retarded the progress of voice students in this country."

This is a part of the artistic creed of Ward Stephens, who after a varied and interesting career in several branches of music has established himself in New York with signal success as a vocal coach.



Ward Stephens, the American Vocal Coach, Who Has Established Himself with Great Success in New York

"I maintain that any one who by reason of some natural music in the voice is entitled to study singing, who has intelligence, does not need more than one year's work on purely voice placement. After that he should apply that preparatory technic to the music he is expected to learn to be classed as a singer," Mr. Stephens goes on to say.

"It is a common thing for singers to come to me and say they have been studying with voice teachers for five years and still their voices are uneven and their singing is bad. In almost every case these shortcomings are due to a lack of knowledge as to how to make use of what they have. Of what use is a printing press that is well oiled and worked every day, if no papers are run through it and printed by it? You might produce tones in your exercises as pure and beautiful as were Melba's in her prime, but sing the same tones successively in a song where the association is different, the interval is different, the words are different, and lastly but not least, the sentiment is entirely different, and those beautiful tones have gone.

"Singers in general are not musicians; they are just human beings with voices, and that is where all the trouble lies. You will usually find artistic singers among those who have previously made a study of some instrument, principally string or the piano. Give the average singer one note in the song that lies well in her voice, especially when it is a high note, and she will hold on to it for five and six times its real value in her futile effort to make an effect.

"Again the singer feels that every song must have a climax and her one idea of a climax takes the form of a crescendo. By way of illustration take 'Traum durch die Dämmerung,' by Strauss; practically all of the singers, when they come to the nineteenth measure, see an opportunity to make a crescendo, and so work it up when they come to the F sharp in the twenty-third measure that they are shouting the word *blaues* fortissimo. I am constantly saying to my pupils 'interpret the text and not the tune and you will not go wrong.'

A pupil came to me a short time ago who completely changed the color of her voice every time she sang the sound *e*;

the tone was a peculiar combination of something throaty and hoaty. She said she had worked hard to eliminate the thin quality of tone she used to get on *e*, and now she could do it no other way. Those having a knowledge of German and French know that the *e* sound in the German word 'über' is quite different from the sound in the French word 'mar-ty-re.' Again, false emphasis on words and syllables is one of the glaring faults of singers; tones which seem so hard to sing are made easy by taking the emphasis off the last syllable, especially when the first syllable is sung on a note lower down the scale.

"In the matter of repertoire the average singer is sadly lacking; she knows very few fine songs and almost nothing of Schumann, Schubert, Brahms, Strauss, Franz, Haydn, Mozart and Wolf. She sings a number of little American songs that lack seriousness. Again, she always sings with her notes. In a word I find the average American singer badly equipped and we open our eyes in astonishment at the art of some of the foreigners who sing to our public because they impress us with their art. And what is it the foreigner does? Nothing that we can't do; he merely gets beyond 'producing tones' and interprets his songs. He gives us the picture. The time has arrived when singers in this country as in Europe realize that it is only the well equipped musician who can impart to them the knowledge they require.

"The man who builds a voice is a useful man up to a certain point, and after that it is nothing but repetition for a pupil to go to him three and four times a week and sing tones. This is not progress. Voice producers are right in saying 'you must have good tone placement,' but they are wrong when they say 'that is all there is to it.' I can do nothing for a pupil who has the wrong mental attitude.

"Faulty tone production can be corrected quickly when the mental attitude is right. By way of a homely illustration we hear much about open and closed tones; listen to two Italian women quarreling in the street; hear the open tones, listen to the same women a few minutes later sobbing over the deaths of their babies, hear the closed tones. Isn't that mental attitude? This principle works in singing; if you will become thoroughly imbued with your text so that it is a part of you, the proper color will be given to your tones. There is entirely too much tone production; it frequently ruins the diction. I find that singers can be taught a lot about the rhythm of a song by temporarily substituting a perfectly simple but rhythmical accompaniment until they are well into the swing of it and then play the accompaniment as it is written.

"One of the enemies students have to fight is the habit of looking for results. I insist upon those who work with me doing their work daily, systematically and thoroughly, and know that the good results will come. During a season's work a pupil with me learns and memorizes between sixty and seventy-five songs and arias in four languages. I have one pupil who has learned four operas in a season, besides miscellaneous songs. Because of my association with the Opéra Comique in Paris and the Manhattan Opera here I am constantly besieged by those wishing to study for opera."

Johannes Brahms once predicted that "Ward Stephens will some day be an honor to his country." Mr. Stephens was born in 1872 and at the age of five years was playing piano in public entirely by ear. When seven years of age he was given instruction and a little later because a piano pupil of William H. Sherwood and studied the organ with Samuel P. Warren. He was educated at Rutgers College, and as soon as his school days were over he sailed for Europe to further his musical studies. With the firm belief that what he needed chiefly from a teacher was ideas he worked with many of the world's greatest musicians, numbering among them Leschetizky, Brahms, Moszkowski, Scharwenka, Dreyschock, Saint-Saëns, Navratil, Breitner, De Pachmann, Rosenthal, Friedheim and Massenet. He made his European debut as a pianist in the Salle Erard, Paris, January 13, 1896, under the *nom de guerre* of Varri Stefanski, a name sug-



—Photographed for MUSICAL AMERICA by J. R. Gannon

Some of Ward Stephens's Pupils—Left to Right: Zora Shaw, Mrs. Lorene Rogers Wells, Mrs. Helena Munger, June Bilby, Margaret Harrison, Mme. Roma Devonne, Elizabeth De Cant and Mr. Stephens at the Piano

gested to him by Sibyl Sanderson; and Ethelbert Nevin said his success then and afterward throughout Europe was more pronounced than that of any other American born pianist. He tried to persuade Mr. Stephens to return to this country and play, and during Mr. Stephens's twelve years of study and concert work abroad he made fourteen voyages across the Atlantic in efforts to be heard before his countrymen, but was unsuccessful in every attempt, the managers claiming that "the American public did not wish to hear native born pianists."

He made a thorough study of composition under the above-named musicians, and having lived in various European countries became a linguist of no mean ability. In Europe to-day he bears a splendid reputation under the name of Varri Stefanski, as a performer and a musician of the highest order. Among his fellow

students were Gabrilowitsch, Mark Hambourg, Katharine Goodson and Arthur Schnabel. His studio and scrap books are filled with portraits, letters and souvenirs from his musical colleagues, such as Josef Hofmann, Cleofonte Campanini, Safonoff, Paderewski, Grieg, Chaminade, Strauss, Emil Sauer and a score of others who have known him and his work in Europe. Emil Sauer has even written about him in his book. Mr. Stephens returned to this country owing to the illness of his mother and he says as long as she is alive he will not leave her. He has entirely given up his public work as a pianist and is devoting himself to composing and teaching. There is no man more qualified to do just this kind of work than Mr. Stephens with his knowledge of the piano, the organ, the orchestra, his composition, his fine sense of rhythm and his familiarity with musical literature.

LOOKED LIKE BEETHOVEN

Marked Resemblance to the Composer of the Late Albert Pieczonka

It was the fate of Albert Pieczonka, the pianist-teacher-composer, who died not long ago in New York at the age of eighty-five, not only to be known as an interpreter of Beethoven but to bear a strong



The Late Albert Pieczonka, Pianist, Teacher and Composer

facial resemblance to that master. So marked was the likeness that a little acquaintance of the New York musician once exclaimed upon seeing a bust of Beethoven, "Oh, look, there is Mr. Pieczonka!"

As a child Mr. Pieczonka showed signs of an aptitude for composing, for he worked out little melodies for one hand before he knew the merest rudiments of harmony. The kindness of the boy's grandfather left its imprint upon his character. One Winter day the five-year-old youngster had been complaining that the cherry tree in the garden was taking a long time to show signs of bearing fruit. As the grandfather had always made it a point to fulfill the child's every wish he

bought a great box of cherries and when Albert was safe in bed he climbed the tree and hung the cherries all over the branches. The next morning Albert was so delighted that he climbed up into the branches and remained there all day eating cherries to his heart's content.

When he was sixteen Albert was sent to the University of Königsberg, but the youth played so many mischievous pranks that his father despaired of making a scholar of him and placed him with a business firm. Albert proved himself equally impossible as a business man by such bits of carelessness as leaving the tap of a molasses barrel open and allowing the entire contents to trickle out on the floor. The receipts of the firm were not increased by Pieczonka's hospitality in inviting the patrons to help themselves, while he stood behind the counter composing melodies. Once again the young man changed his profession, this time drifting to his true and only love—music.

For four years Mr. Pieczonka studied with Moscheles at the Conservatory at Leipzig, after which he made a series of concert tours in Germany. Later years of success in London brought with them the friendship of such musicians as Liszt and Rubinstein. When the pianist came to America his activities were limited to teaching, in which he won signal success, and to composing, a field in which he achieved immediate fame with his "Dancing Waves" and "Tarantella."

Memorial Concert for "Titanic" Musicians

A memorial band concert for the *Titanic* musicians is to be held in New York on Sunday, June 2. The committee having the event in charge is known as the Titanic Musicians' Memorial Committee and is made up as follows: John Philip Sousa, Victor Herbert, Arthur Pryor, Frank Damrosch, William Bayne, Arthur Bergh, Arthur Farwell, Naham Franko, William Kerngood, president of Local 310 of the American Federation of Musicians; Gustav d'Aquin, J. Nova, Jerome H. Remick, Thomas F. Shannon, Joseph M. Lacalle, W. A. Corey, Leonard Lieblich and A. D. V. Storey, executive secretary, No. 1269 Broadway.

Estelle Wentworth to Spend Summer in Jersey

BERLIN, May 18.—Estelle Wentworth, the American prima donna of the Court Opera at Anhalt-Dessau, sailed for New York on Thursday on the *Kaiserin Auguste Victoria*, to spend the Summer at her home in New Jersey. She will return to Germany in the Fall.

INDOOR MUNICIPAL MUSIC IN TWO AMERICAN CITIES

Successful Experiments of the Governments of Boston and Newark (N. J.)—Programs of High-Class Compositions Arranged to Meet the Tastes of the Greatest Number—Services of Distinguished Artists Enlisted

By HARRY CHAPIN PLUMMER

[Editor's Note—Many, in fact most, of the leading American cities have their municipal band concerts in the Summer, but, so far as we know, there are few besides the two mentioned in the accompanying article, that provide free Winter concerts of orchestral and chamber music, recitals and lectures on an extensive scale. Boston and Newark are among the pioneers in a movement that deserves to spread throughout the country.]

FOREMOST of America's cities to provide her people with free indoor municipal concerts is Boston. It is doubtful whether in the course of its great history ancient Faneuil Hall has ever resounded to strains more auspicious than those of Boston's municipal orchestra, playing under the direction of William Howard, with the assistance, at every concert, of a vocalist and another solo performer in one of the instrumentalists of the band. Characteristic of an era of peace and progress is this latest use to which the "Cradle of Liberty" is being put. "Capacity" houses have been the rule at all of Boston's municipal concerts, and almost 100,000 persons attended the series just ended, which comprised thirty-three orchestral and seventeen trio, or chamber music performances and five organ recitals. Faneuil Hall is but one of seventeen auditoriums wherein the concerts and recitals are presented, the assembly halls of several of the larger public schools being utilized for this purpose. Three of Boston's leading churches—the First Church of Christ, Scientist, the Shawmut Congregational Church and the Arlington Street Church—house the organ recital audiences. East Boston, Chelsea, Charlestown, Dorchester, Roxbury and Brighton are outlying sections embraced by the municipal concert system.

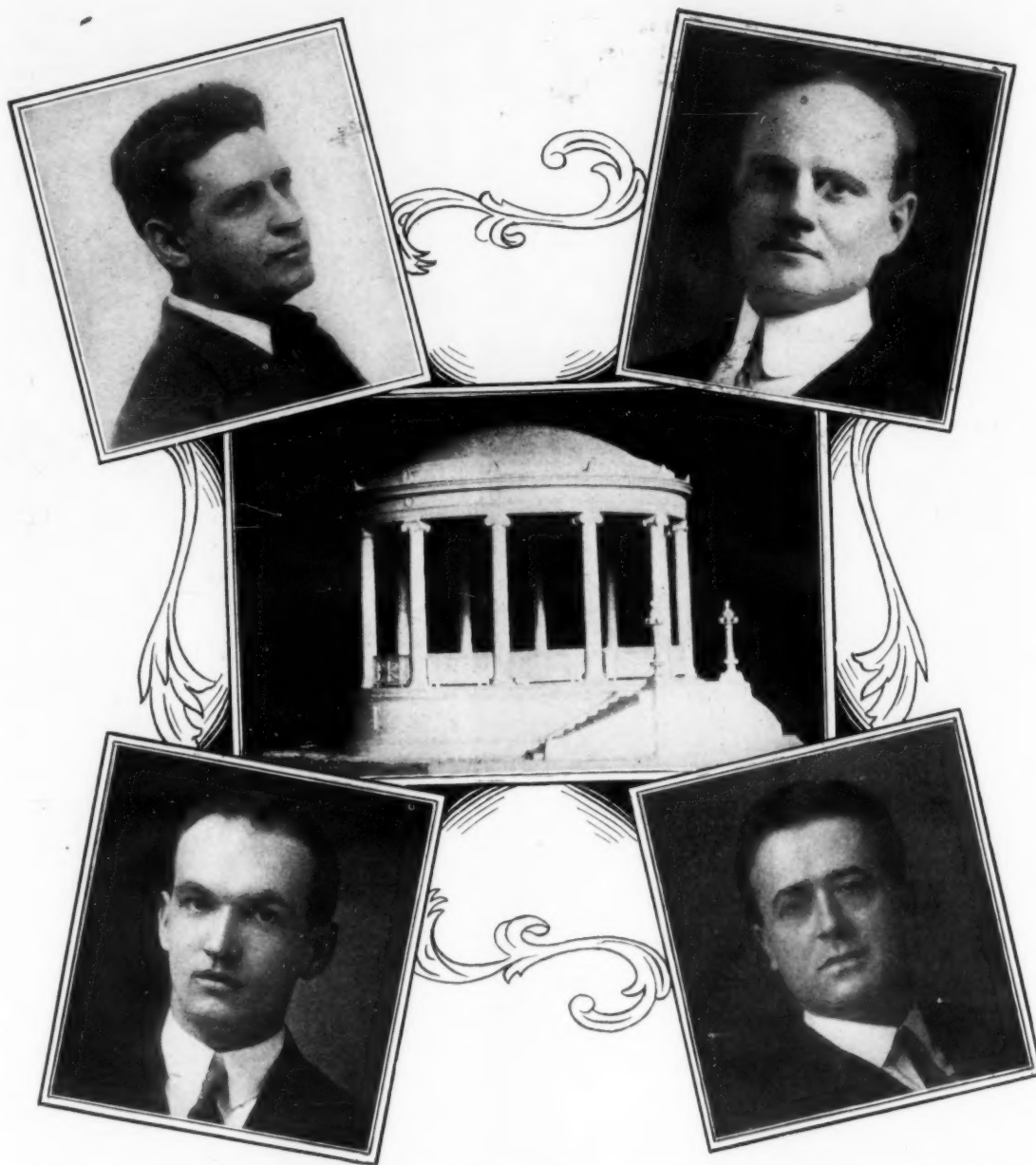
As systematically conducted as the police, public taxes, water supply, highways or fire departments of the City of Boston is the music department, to which the operation of the municipal concert system is entrusted. Authority is vested in a board of trustees, the existing personnel of which is as follows: William C. Brooks, chairman; Daniel P. Shedd, Mrs. Daniel V. McIsaac, Alfred P. DeVoto and John A. O'Shea. Walter L. Finigan, who is in charge of the offices of the department, in the Carney Building, No. 43 Tremont street, Boston, attends to the detailed preparation and supervision of the concerts, for which the city each year appropriates a specific sum. The appropriation for the department last year was \$17,600. More than half of this total, or \$9,847.81, was applied to a series of eighty-two Summer concerts, to the maintenance of the Boston Municipal Band and to the incidental cost of arranging the outdoor concerts. The sum of \$5,897.85 was devoted to the Winter concert series and the expense of these fifty-three performances was divided as follows:

Winter concerts (53 concerts):	
Winter orchestra.....	\$2,130.00
Instrumental soloists (including trio members and organists).....	1,125.00
Printing.....	741.52
Vocalists.....	490.00
Ushers and advertiser.....	468.00
Lecturer.....	350.00
Hall rental.....	305.00
Janitors.....	251.00
Messenger service.....	27.43
Miscellaneous.....	9.90
	\$5,897.85

Office expenses and clerical hire amounted to an additional \$1,853.49.

The Plan in Newark

Another representative American city—Newark, N. J.—has established the free municipal concert as one of her educational institutions. The Newark concert series is an outgrowth of a public lecture system so comprehensive and progressive in its scope that it included among its subjects last season the Rostand dramas, "Cyrano de Bergerac," "L'Aiglon" and "Chanticleer" and Maeterlinck's "The Bluebird." With the beginning of the present year the concert plan was broadened to include chamber-music programs delivered by the Schumann Trio—Louis H. Ehrke, violin; George L. Clauder, violoncello; Mrs. Helen Robinson Clauder, piano-forte—and a unique form of lecture-recital styled by its designer, Emil Hofmann, as an "operalogue." This consisted of the rendition, in concert form, of excerpts from "Il Trovatore," "Faust" and



L. Carroll Beckel and Emil Hofmann, Who Gave Municipal Concerts in Newark; Center, the New Municipal Bandstand in Boston for Noon-Day Concerts; Below, Walter L. Finigan, in Charge of Boston's Municipal Concerts, and William Howard, Director of Boston's Municipal Orchestra.

other standard grand operas. The lecturer, who, also, sings baritone, is assisted by piano, violin and violoncello and an auxetophone, a device which reinforces the tonal volume and power of the ordinary phonograph. Scenes from the opera are portrayed by rapidly dissolving color-views, which preserve the natural action of the characters. A series of municipal organ recitals, presented by L. Carroll Beckel, in the First Presbyterian Church, Newark, assisted by well-known soloists, which had won decided popular approval last year, was continued with even greater success.

Professor A. G. Balcom, the supervisor of lectures for the Newark Board of Education, with headquarters in the Franklin School, has jurisdiction over all indoor performances. Financial support for the concert series is provided by the city's appropriation for public lectures, which last year totaled \$12,000, and which will this year probably be increased by \$2,000, to provide for at least six Sunday afternoon musical programs, to supplement the regular concerts given on week-day evenings, and to cover the cost of forming or engaging an orchestra, of adequate strength and equipment, to extend the scope of the concert programs.

Free to Every Class

Free to every class of the citizens of Boston and Newark, regardless of race or worldly endowments, are these municipal concerts. The tax-payers and the propertyless are welcomed upon the common ground of citizenship and love for music. The audiences possess an advantage—the sterling advantage of independence—over those attending free concerts given elsewhere in the United States, under philanthropic, settlement and church auspices. For laudably courageous and sincere as are the efforts put forward by other than government institutions to provide good music for the mass of the people, they are never quite disassociated in the public mind from the spirit of charity or motives of proselytism. The recipient of the Boston and Newark municipal concerts is encouraged to accept them as an inherent right of his citizenship, exactly as he enjoys the protection of the police and fire departments and as his child enjoys the benefits of the public school and the public library.

Of a sort scarcely to merit the approbation of the advanced music-lover, but quite meeting the taste and capacity for understanding of the larger public is the average program builded for one of the Boston or Newark concerts. On a Boston orchestral schedule, for example, the overture to Boildieu's "Jean de Paris" will

be companioned with a phantasy upon themes from "Hänsel und Gretel," Mascheroni's song, "For All Eternity," a scene from Boito's "Mefistofele" and the Aragonaise from "Le Cid." A Newark trio program will link the broader chamber literature of such masters as Brahms, Schumann and Rubinstein with Gossec's Gavotte and Arbos's "Bolero." While a Boston trio program will relieve the academic severity of a movement from Lalo's Opus 26 or Mendelssohn's Opus 49 by a scene and aria for soprano, from "Der Freischütz" or a group of songs embracing Liszt's "Loreley," Arthur Foote's "I Know a Little Garden Path" and "Joy of the Morning," by Harriet Ware. It is in this wide variety and almost too abrupt contrast that the secret of the enormous popularity of the municipal programs lies. Audiences are seldom fatigued by the performance of more than one movement from a symphony, a concerto, a quartet or sonata.

The Organ Recital

The municipal organ recital has played an important part in these series, and so popular have been the programs given by Professor John A. O'Shea at the organ of the First Church of Christ, Scientist, in Boston, one of the grandest of achievements in modern organ-construction, that eight thousand persons attended one of the recent performances, and an estimated aggregate of 10,000 was unable to gain admittance. The programs offered in the series of five Boston organ recitals, lately concluded, like the orchestral and chamber-music programs, have been dignified in character, but have minimized the number of academic and super-technical offerings. This has been true, also, of the Newark organ recitals, one of which, cited as a specimen, combined a well-balanced array of master-pieces for that instrument by Bach, Buxtehude, de Bricqueville and Widor with three lyric selections, sung by Tom Daniel, basso, that illustrated the development of the church aria from the time of Arcadelt, through Padre Martini, to Mendelssohn's "Elijah." Each program was introduced by a short lecture, delivered by the organist, Mr. Beckel, having for its subject, "The Organ: Its Development, Action and Tonal Resources." In three special recitals, Handel's oratorio, "The Messiah," was illustrated by auxetophone and its dramatic purport described in a lecture by the Rev. Henry R. Rose, pastor of the Church of the Redeemer, Newark.

Not without their "stars" were both the Boston and the Newark concerts and recitals. Half a hundred of the best known singers of Boston were engaged for solo appearances in connection with the or-

chestral and chamber-music programs in that city. At two of the concerts, Signor Antony Torello, who has won distinction as a contra-bassist, pleased large audiences by his rendition of pieces scored primarily for the violin. A special concert was given by the Longy Club Sextet, composed of the following wind-instrument players of the Boston Symphony Orchestra: Flute, A. Brooke; oboe, G. Longy; clarinet, G. Grisez; horn, F. Hain; bassoon, P. Sadony, with A. de Voto at the piano. These artists were heard in a program arranged for wind choir and pianoforte. Ludwig Thuille's sextet, a Mozart trio for oboe, clarinet and bassoon, and C. Quef's suite (Op. 4) were among the important works offered. Some of the soloists figuring in the Boston municipal programs were Emilia Ippolito, Ida McCarthy and Mrs. Olive Whiteley Hilton, sopranos; Wirt B. Phillips, baritone; J. Albert Baumgartner and Ernest W. Harrison, pianists; Carl W. Dodge, violoncellist, and Frank H. Eaton, flutist. To further the educational purpose of the orchestral series, no less distinguished an authority upon music than Professor Louis C. Elson, a faculty member of the New England Conservatory of Music and the music critic of the Boston Daily Advertiser, was engaged to preface each program with a brief analytical talk upon the music about to be performed.

Florence Mulford Hunt's Lectures

Mrs. Florence Mulford Hunt, mezzo-soprano, who sang at the Metropolitan Opera House during the Conried régime, was one of the Newark soloists. Lately returned from several years' study in Europe, Mrs. Hunt appeared in three lecture-recitals in Newark, illustrating, by the delivery of characteristic Indian songs, the influence of the music of the Red Man upon modern American composers.

One hundred outdoor concerts by the Boston Municipal Band, numbering thirty-five men, under the leadership of Dionisio G. Cericola, will begin in the middle of next month, to continue until Labor Day. These will be distributed over the various public parks, playgrounds and promenades of the city. An experiment tried with success last Summer will be continued this year in a series of weekly noon-day concerts on Boston Common. These last year attracted vast audiences, drawn from the hundreds of thousands of busy folk daily peopling the offices and shops adjacent to the historic playground. Henceforth the band will play in the lately erected \$47,000 Parkman Memorial Bandstand, on the Common, which, constructed of pink marble, upon a granite base, accommodates sixty musicians.

NEW YORK HARD TO PLEASE

Has to Be Conquered Again and Again, Says Burrian in Vienna

VIENNA, May 18.—Carl Burrian has arrived here for his season at the Hofoper. It is reported that he has succeeded in making peace with the management of the Dresden Royal Opera.

A Vienna correspondent of the New York Times, interviewing Burrian on his arrival for the opera season there, quotes him as follows:

"My Vienna engagement is satisfactory from every point of view. This will not interfere, however, with my duties to the Metropolitan, for, to us artists, America, especially New York, is of the utmost importance, because if successful there we may become independent in Europe, both artistically and economically.

"It is very difficult, however, to achieve a real success in America. There is no such thing as a lasting reputation. We have to work incessantly and conquer the public again and again.

"In my opinion Puccini seems to be the most favored of all composers in New York at present. In consequence of this Puccini cult the Metropolitan Opera, though its artistic management is very refined, is making the impression of a regular elaborate Italian stagione."

Berlin Hears Mahler's "Symphony of the Thousand"

BERLIN, May 18.—Mahler's "Symphony of the Thousand," which requires a thousand participants, had its Berlin performances last night and to-night before capacity audiences of 4,500 persons each, at the immense Circus Schumann. As already announced, the symphony will be heard later in London and Paris. The performance here will be reviewed at length in a later issue of MUSICAL AMERICA.

Geraldine Farrar in Berlin

BERLIN, May 18.—Geraldine Farrar and her mother arrived from Paris yesterday. Miss Farrar will sing in "Madama Butterfly," "Mignon," "Traviata" and other operas in her annual season at the Royal Opera.

NEW FESTIVAL AUDITORIUM PLANNED FOR CINCINNATI

Municipal Authorities Interested in Scheme to Erect Large Hall—Van der Stucken Not Yet Re-engaged for 1914 Series of Concerts—Closing Concerts at the Conservatory

CINCINNATI, May 20.—Cincinnati's great Biennial Musical Festival practically closed the local musical season, and now we enter upon a period of students' recitals and school affairs, but chief interest at present centers in the plans for the future. No announcement has been made regarding Festival plans. Frank Van der Stucken's splendid success would seem to make his return certain, but whether Mr. Van der Stucken wishes to return and whether the Festival directors are considering him is unknown.

It is rumored that Mr. Van der Stucken is being considered by the New York Oratorio Society. And, too, Cincinnati is still confronted with the matter of making the festival a Cincinnati festival in fact by using the Cincinnati Symphony Orchestra and the orchestra conductor as director. Dr. Kunwald, the new director of the orchestra, will not reach Cincinnati until June, and it is reasonable to suppose that if he is to be considered as director of the festival, the decision will be held in abeyance until his arrival. There is a feeling among many of the local musicians that the festival made rather a greater departure from its traditions this year than was altogether wholesome in presenting so many celebrated soloists. The expenses are known to have been greater than for any previous festival, and fortunately the receipts were in proportion, but the great success of the festivals has always rested to a very large degree upon the singing of the chorus, a body of which Cincinnatians are justly proud. The great popularity of the festivals, the unprecedented demand for seats, makes attendance impossible for many who cannot afford season tickets, and who are therefore forced to wait until after the season sale is over to secure the few remaining single admission tickets, and there is a movement, in which the municipal authorities are particularly interested, to erect a new municipal auditorium, a vast place which will seat presumably five or six thousand people, and which it is hoped will be used for festival purposes. The location mentioned is one facing the old Court street market, east of Music Hall, and in close proximity to the new Emery Auditorium. That this scheme would be impracticable, however, should be clear by reason of the experience of the Symphony Orchestra, which was greatly handicapped by reason of the fact that for symphony concerts Music Hall was too large by about one thousand seats and the public was loathe to buy tickets in advance, knowing that seats might be secured at the last hour, so for the festival there is a real advantage in being compelled to refuse admissions to Music Hall, unfortunate though it may seem.

At a meeting of the directors of the Matinée Musical Club resolutions were prepared expressing the grief of the members over the death of the club president, Mrs. William D. Breed. Mrs. Adolf Hahn, first vice-president of the club, will act as executive head of the club during Mrs. Breed's unexpired term.

The Cincinnati Conservatory of Music has entered upon its busy season of closing



Special Soloists of the Children's Chorus at the Cincinnati May Festival

concerts which will extend uninterruptedly up to the first of July. The calendar for last week included:

May 13—Recital by Elizabeth Hewett, reader, pupil of Helen May Curtis, assisted by Harry Kaplum, 'cellist, pupil of Julius Sturm. May 14—Pianoforte recital by pupils of Frederic Shailer Evans. May 15—Violin recital by Gayle Ingraham Smith, pupil of Pier Adolfo Tirindelli, assisted by Helen Hesser, soprano, pupil of Frances Moses. May 16—Concert by Conservatory Orchestra under the direction of Signor Tirindelli. May 18, 4 P. M.—Regular Students' Recital. May 18—Violin recital by Mozelle Bennett, pupil of Signor Tirindelli, assisted by June Elson, soprano, pupil of John A. Hoffmann.

The Cincinnati Conservatory of Music orchestra under the direction of Signor Tirindelli gave its fifth concert of the season Thursday evening, when the program presented a number of interesting features, among them a Canon by Chalmers Clifton, an alumnus of the Conservatory, who has been achieving distinction in musical lines during his course at Harvard, both as con-

ductor of the Harvard Orchestra and the Musical Art Society of Boston, and as a composer in various forms. His most recent effort, a Trumpet Suite lately performed with the composer at the piano, aroused comments of highest praise from eminent Boston composers and critics. The program, which was arranged with a special view to supplying an opportunity to advanced students for public appearance with orchestra, was as follows:

Symphony, D Major, Adagio and Allegro, Schubert, Conservatory Orchestra; Aria, "Suicidio" (Gioconda), Ponchielli, for soprano and orchestra, Lafrances Wilson; Romance (for violin and orchestra), Wilhelmj, Cornelia Munz; Canon, Chalmers Clifton, Conservatory Orchestra; Concerto, E Minor, First Movement (for violin and orchestra), David, Ralph Courtright; Aria "Caro Nome" (Rigoletto), Verdi, Marion Belle Blockson; Romanza and Rondo (for violin and orchestra), Wieniawski, Howard Holt; Concerto, C Minor, No. 4, Allegro Moderato, Andante, Allegro Vivace Andante, Allegro (for piano and orchestra), Saint-Saëns, Elizabeth R. Martin; Humoresque, A Minor, Dvorak, Conservatory Orchestra. F. E. E.

CHICAGO'S NORTH SHORE FESTIVAL

Bantock's "Omar Khayyam" and Fletcher's Children's Cantata the Novelties Announced—Pupils' Recitals Chief Interest of Late Season

Bureau of Musical America,
No. 621 Michigan Boulevard,
Chicago, May 20, 1912.

THE prospectus of the Fourth Musical Festival of the Chicago North Shore Association, which will be held under ideal surroundings in the mammoth Gymnasium of Northwestern University during the three days beginning on the 29th, offers some splendid casts in the works chosen. "Opera Night," with Alma Gluck, Riccardo Martin, Henri Scott and Rose Lutig Gannon; Schumann-Heink and the orchestra on the next evening; 1,500 children and 600 grown-ups for the matinee, and Christine Miller, Reed Miller and Charles W. Clark on the closing oratorio program makes a promise of attractiveness from every standpoint.

Of novelties to be presented, honors will be divided between Bantock's "Omar Khayyam" and Percy E. Fletcher's new children's cantata, "The Walrus and the Carpenter." Gluck's "Orpheus" and Gounod's "Faust," in concert form, will occupy the attention of Conductor-Dean

Lutkin, the Thomas Orchestra, chorus, soloists and audience on the opening opera night, and Frederick Stock will shape the destinies of the Thursday evening performance.

The management of the festival, its officers and directors, are hoping to take at least one step each year towards placing the Festival on a solid basis and establishing it as one of the big annual events of the musical Middle West.

Hearing for Youthful Composers

An important program on Tuesday evening of last week was that given by the composition pupils of Adolph Weidig before a crowded house in Kimball Hall. There was, of course, every variety of embryonic talent—both talent by sheer force of will and hard work and talent by the grace of God. At any rate, it is more than gratifying to see so much serious effort expended along the lines upon which this country must eventually move to take its proper place in the domain of music.

A Theme and Variations, for piano solo, by Marie Bergersen, displayed a great deal of imagination, and with her own excellent playing, considerable interest was maintained to a rather prolonged ending. A Fantasie Stueck, for two pianos, by Beth Garnsey-Harvey, had some grateful moments, but for the most part was decidedly modern in its garb. "Ultra-modern" must needs be saved to describe the Violin and Piano Sonata of Clarence Loomis, which, however, contained some excellent thematic material, both naïve and poetic, mounted in a texture of warm color. Other names likely to be handed down to posterity through some publisher's catalogue in the next generation were: Bertram Hyde, Carol Robinson, Maibelle Moore, Mary Alice Rice, Helen Ashley, J. Mary Canfield, Rudolph Mangold and John Palmer.

Bach Society's Concert

On the same evening in the Central Park Presbyterian Church the Bach Choral Society, under the direction of John W. Norton, gave its first concert with the assistance of some members of the Thomas Orchestra, and Mrs. Frank Farnum, Mrs. Helen B. Bengel, William Barlow Ross and René S. Lund as soloists.

On Wednesday afternoon two recitals were given in the Assembly Hall of the Fine Arts Building by pupils of Elizabeth

Keller and Mabel Webster Osmer, of the faculty of the Sherwood Music School. Both programs were well selected, and what is most to be commended, contained works by many of our best contemporary writers.

On Thursday evening in the Ziegfeld Theater pupils of the School of Acting of the Chicago Musical College appeared in two interesting playlets, which were well staged under the direction of J. H. Gilmore and Marshall Stedman. One of them, "The Immunity Bath," was written by Robert Kasper, of Evanston.

Ballad Concert Series Closed

The last of the very successful series of Ballad Concerts at the Illinois Athletic Club was given Sunday afternoon, and presented a program of American and English songs, reinforced by a duet from "Martha," the opening quartet from Liza Lehmann's "Persian Garden," and two Southern melodies harmonized for mixed voices. The singers were Orpha Kendall Holzman, soprano; Ora Padger Langer, mezzo soprano; William Clare Hall, tenor, and William Beard, baritone, each of whom was heard in a group of songs, besides the concerted numbers. A notable feature was the large representation given to Chicago composers, the program containing the names of Schneider, Protheroe, Grant Schaeffer, MacDermid and Bond, all well known in connection with musical activities in Chicago. The previous programs in this series of popular Sunday afternoons at home have been given by Sibyl Sammis-MacDermid, Marion Green, Genevieve Clark Wilson, John B. Miller, Rose Lutiger Gannon, George Brewster, Lucille Stevenson, Arthur Middleton, Virginia Listemann, Bernard Listemann, Walter Spry, Mabel Sharp Herdieu and Albert Borroff, with Susie Ford and Arnold Bredin supplying the accompaniments.

A feature of a number of Chautauqua programs during the Summer will be the joint appearances of Sibyl Sammis-MacDermid, soprano, and James G. MacDermid, composer and pianist, in programs which will be largely made up of Mr. MacDermid's songs. In Chicago Mr. MacDermid has commanded marked notice for his work with the Aeolian Company by which he has placed the player recital upon a high plane of excellence. Beginning the first of the month he severed his connection with this department and will in future devote himself exclusively to these joint recitals with Mrs. MacDermid and to the publication of his own songs in which field he has been so successful.

Kimball's Prize Competition

For the tenth annual competition for the Kimball prize, the Chicago Madrigal Club has selected Longfellow's poem, "I Know a Maiden Fair to See," and the jury selected for passing on the manuscripts is announced as Arthur M. Burton, William E. Zeuch and D. A. Clippinger. Manuscripts by American composers must be submitted before October 1, and the winning composition will be produced under Conductor Clippinger's direction at the second concert of the Chicago Madrigal Club next season.

The contest to be held under the auspices of the Gary Choral Society, of which C. E. Sindlinger is director, has been postponed to Friday, June 7. The preliminary trials will take place in the morning of that day, with the final contest in the afternoon at the Emerson School Auditorium. There will be prizes of from \$5 to \$100 in the various classes, and the chief adjudicator will be Daniel Protheroe.

The closing of the school year of the American Conservatory is marked by a great variety of recitals, as well as final contests between advanced pupils in each department, by which means the players are selected for the real commencement day exercises, to be held in Orchestra Hall on the evening of June 13. On the preceding evening President Hattstaedt gives his annual reception to the alumni.

NICHOLAS DEVORE.

Putnam Griswold's Concert Plans

Putnam Griswold, who is now in Europe, will return to America much earlier than ordinarily, as the month of October will be devoted to a concert tour now being booked by Loudon Charlton. The basso's operatic success, which has proven even more pronounced in New York than in London and Berlin, has won him a large following. Mr. Griswold's training for oratorio has been especially complete, his repertoire including practically every classic work of importance.

Here to Wed Augusta Cottlow

Edgar A. Gerst, the basso, who is to marry Augusta Cottlow, the American pianist, arrived in New York from Europe on the Rotterdam on Monday last. After the marriage which will take place next month the couple will sail for Germany, where they will fill professional engagements. This is Mr. Gerst's first visit to this country since he left seven years ago to study singing. His home is in San Francisco.

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ANN ARBOR'S MOST BRILLIANT FESTIVAL

Local Choral Union Surpasses Itself, and Visiting Artists Do Valiant Service

ANN ARBOR, MICH., May 18.—With a brilliancy never surpassed and an attendance which broke all previous records Ann Arbor's nineteenth annual May festival was brought to a close Saturday evening, May 18, with a splendid concert production of Saint-Saëns's opera, "Samson et Dalila."

This festival will in all probability be the last which will be given in old University Hall, which has sheltered these events since their inception, for it is expected that by next May the Hill Auditorium, seating 5,000 persons and with a stage amply sufficient for all needs, will have been completed. Prof. Albert A. Stanley contemplates largely augmenting the chorus, which now consists of 300 voices, and he has other long-dreamed-of plans which he means to have fulfilled. The works for the festival next year, with the exception of one to be announced later, are the Verdi Requiem, the first act of "Lohengrin" and the finale from the "Meistersinger."

Never in the history of May Festivals in Ann Arbor has the Choral Union, which for thirty-three years has been directed by Professor Stanley, shown to such advantage as this year. The Festival was given an auspicious opening on Wednesday evening, May 15, and no more fortunate choice of an opening number could have been made. The Theodore Thomas Orchestra, Choral Union and Frieze memorial organ gave a spirited rendering of Professor Stanley's sterling work, "Chorus Triumphalis." The orchestra followed with the Vorspiel to "Hänsel und Gretel." Mme. Nevada van der Veer, a stranger to Festival audiences, was given a highly favorable reception upon her singing the aria, "O Harp Immortal," from "Sapho," by Gounod. The other soloist was Florence Hinkle, also making her first visit to Ann Arbor. Rarely has an audience been more delighted with a singer. Her intonation is absolutely true and she achieved a success pleasing to all concerned.

One of the more popular orchestral works was the "Zorahayda," by Svendsen, but the orchestra proved its worth most brilliantly in the Fifth Symphony of Tchaikowsky. The brilliant technic and the endless shading and color which this great master always demands of those who would reveal his genius were triumphantly demonstrated by Conductor Stock with his excellent orchestra.

It is only rarely that choral societies undertake such works as Edward Elgar's "Dream of Gerontius," for it demands the utmost technical skill as well as solid intellectual musicianship. Professor Stanley gave this work at the Thursday evening concert, the second in the series, with the cast as follows: *Gerontius*, Reed Miller; *Priest*, Herbert Witherspoon; *Soul of Gerontius*, Mr. Miller; *Angel*, Mme. van der Veer; *Angel of the Agony*, Mr. Witherspoon; *Demons*, *Assistants*, *Angelicals* and *Souls*, the Choral Union.

Probably the most difficult individual task was that undertaken by Reed Miller as *Gerontius*. In his characterization he successfully brought out the development of *Gerontius* from the trembling, cowering mortal facing death to the sublime hero of faith coming into his own. The delicacy and sincerity which always is shown in Mr. Miller's work again established him strongly in the hearts of festival patrons. Herbert Witherspoon, as the *Priest*, and in the second part as the *Angel of the Agony*, gave a dramatic and spirited rendering. In Part II the difficult part of the *Angel* was satisfactorily carried by Mme. van der Veer, and she achieved a decided success in her local debut. The most satisfying thing about the entire performance was the sincerity with which the work was interpreted. Much of the credit is due Professor Stanley, who has ever revealed himself a most scholarly musician. It is safe to say that not a line escaped his sympathetic understanding, nor could he have been given more able assistance in the interpretation of the Wagnerian orchestration than the Thomas Orchestra gave him.

HEINRICH HENSEL AND OPERATIC PARTY ABROAD



HEINRICH HENSEL, the Wagnerian tenor of the Metropolitan Opera House, now singing in Covent Garden, London, is shown on the extreme right of this group. On the left is Frau Rittmeister Nowak, and beside her Anton von Rooy and Frau Hensel. The party was photographed during a stroll through rural England a fortnight ago.

The concert was all in all the most successful given in many years.

Two concerts claimed the attention of the Festival audiences on Friday, one the symphony concert in the afternoon and the other the "popular" concert in the evening. The afternoon concert was highly significant, for, besides the Fourth Symphony by Brahms, two other works of the greatest merit were presented—the Overture, "Coriolanus," by Beethoven, and the third symphonic poem of Liszt, "Les Préludes." The impression made by the symphony is one not easily effaced. The Thomas Orchestra played with a fine quality of tone and the reading of the score was noteworthy for its unity of thought and expressiveness. This, in fact, was in evidence in all the work of the orchestra. Florence Hinkle was the soloist for the afternoon and her contribution was the scene and aria "Wie nahte mir der Schlummer," from Weber's "Der Freischütz." Miss Hinkle again revealed herself as an artist of depth and splendid resources. Her tone production is exquisite.

Alma Gluck was the "star" at the evening concert, and her glorious voice, combined with her exquisitely dainty personality, at once brought the audience to her feet. The applause for her was tumultuous. Her arias were "Il re pastore," Mozart, and "Depuis le Jour," from "Louise," by Charpentier.

The orchestra played a Mendelssohn overture, "Melusina," full of fascinating melody; César Franck's symphonic poem, "Le Chasseur Maudit"; the andante from the "Faust" Symphony, by Liszt; two Liadov legends, "Le Lac Enchanté" and "Kikimora," and the suite, "Die Königs-kinder," by Humperdinck. These numbers are largely of a descriptive character and the efforts of the orchestra brought the scenes plainly before the minds of the audience.

Reed Miller, the tenor, was heard in a duet, "Night Love Invited," from Gounod's "Roméo et Juliette," and the program closed with a March Fantasie, by Guil-mant, for organ and orchestra. Llewellyn L. Renwick, of Detroit, was the organist and he gave the number a highly satisfactory reading.

On Saturday night the festival was brought to a close by an imposing presentation of Saint-Saëns's "Samson et Dalila." Soloists and chorus sang with distinction and the orchestra gave a splendid reading of the score. Florence Mulford had the rôle of *Dalila* and gave it a fascinating interpretation. Her voice was

ample at all times, but especially in the famous solo, "My heart at thy dear voice," were her tones sustained and beautiful. Ellison Van Hoose sang the part of *Samson* most dramatically. Marion Green came into instant favor as the *High Priest*, for his voice is beautiful and he sang with authority. Herbert Witherspoon had considerable opportunity as an *Old Hebrew* and *Abimelech*, to display his sonorous bass voice, and he was received, as he always is in Ann Arbor, with enthusiasm.

The first two days of the festival were cold and a drizzling rain fell incessantly, but on Friday and Saturday the weather was perfect. I. R. WISDOM.

WOMEN'S CHORUS CONCERT

Peabody Night Class Shows Skill in Difficult Program

BALTIMORE, May 20.—A charming concert was given by the Women's Chorus of the Peabody Conservatory night class on May 15, with Elizabeth Albert conductor. The program consisted of two, three and four part choruses, including Schumann's "The Walnut Tree"; the chorus of cigarette girls from Bizet's "Carmen," and "By the Beautiful Blue Danube," by Strauss. The other selections were by Arne, Mendelssohn, Brahms, Chadwick, Denza, Godard and Marz.

Miss Albert wielded the baton with grace and skill, and kept the chorus in perfect control. Miss Albert sang the soprano parts in the duet from Mozart's "The Magic Flute" with August Hoen, bass; in the duet from Offenbach's "The Tales of Hoffmann," with Alan Haughton, tenor, and in the trio from "The Magic Flute," all of which were delightfully rendered.

Olga von Hartz, violinist, gave an artistic interpretation of Wieniawski's "Légende." Virginia C. Blackhead was an excellent accompanist, and contributed much to the success of the concert. This is the fourth season of the Women's Chorus.

W. J. R.

Commencement Exercises at Guilman School

The eleventh annual commencement and graduation exercises of the Guilman Organ School, New York, will be held on June 3, under the direction of Dr. William C. Carl. The annual meeting and dinner of the Alumni Association will take place the following evening. The final examinations were held this week and were concluded with the tests at the organ under the direction of and before the board of examiners. The school has had a successful year, with a large enrollment during the entire season. No tickets are required for the commencement exercises.

HIGH PRAISE FOR US FROM NIKISCH

America on Plane with Musical Europe, Says Conductor in London

LONDON, May 18.—When Arthur Nikisch returned to London this week, following his tour of America with the London Symphony Orchestra, he was full of enthusiasm over the manner in which the orchestra was everywhere received. His visit had served, he declared, to increase his regret that he had ever left America. The way that country had advanced musically in the nineteen years since he left it astonished him.

"When I conducted the Boston Symphony," said Mr. Nikisch, "I realized America's great future in music, but I never dreamed that this future would so quickly become the present. I have always greatly admired America and Americans, but they have surpassed my fondest hopes. America is to-day the peer of the European nations which have been the homes of classical music for a century. In my first visit to America such a thing as a Brahms symphony was little known and little understood. Now it is thoroughly understood and intelligently appreciated."

Herr Nikisch stated his hope that it would be possible for him to return to America in the not distant future.

With the famous conductor came also Elena Gerhardt, the *lieder* singer. She, too, was enthusiastic over her American tour and announced that she would return for a four months' tour beginning December 31, when she will be the soloist with the Boston Symphony Orchestra.

FINE "AIDA" PERFORMANCE

High Standard Attained by Aborn Company in Brooklyn

The Aborn English Grand Opera Company opened its next-to-last week at the Brooklyn Academy of Music on May 20 with a sumptuous production of "Aida," which made exhausting demands upon the resources of the company. The management had gone a long way toward success by providing a scenic and costume equipment which was remarkable, considering the moderate tariff of admission. Furthermore they had engaged a singer for the title rôle who was entirely equal to its exacting requirements. This was Aida Hemmi, whose fitness for the portrayal of *Aida* was something more than a coincidence of names. Vocally the soprano was admirable and she invested the character with a poignancy of emotion which deeply stirred the audience. Miss Hemmi was singled out for especial appreciation in the curtain calls at the end of each scene.

James Stevens contributed another of his splendid bits of operatic portraiture as *Amonasro*, singing his lines with a virile intensity and playing the part with emotional fervor. His scene with *Aida* in the third act was one of the vocal and dramatic gems of the evening. Jane Herbert gave entire satisfaction in her performance of *Amneris*. Notably good singing was that of George Shields as the high priest, *Ramfis*. Carlo Cartica, the *Rhadames* of the evening, was at his best in the Nile scene, where he rose to the vocal demands of the part under the inspiration of the fine singing of Miss Hemmi.

César Sodero proved himself equal to the task of keeping his various forces together in the triumphal entrance in the second act. Incidentally the audience was moved to mirth in this scene by the ineffectual efforts of one of the stage trumpeters to keep his fellows in line.

Earle La Ross's Ithaca Recital

ITHACA, N. Y., May 15.—Earle La Ross, the young American pianist, aroused much enthusiasm in his recent Ithaca recital before an audience which included many of the music-loving students of Cornell University. Mr. La Ross created his most emphatic impression in his Chopin numbers, which filled the entire second part of the program. The six Etudes were played with remarkable technical skill and a wealth of poetic feeling and two of these pieces had to be repeated. The Andante Spianato and Polonaise also called forth an encore, the Valse in A Flat by the same composer. The first group of numbers consisted of the Mendelssohn Prelude and Fugue in E Minor and the Gluck-Brahms Gavotte, which proved extremely enjoyable. Among the final group was a pleasing Romance composed by the pianist himself and the Liszt Twelfth Rhapsodie, which necessitated the playing of Poldini's "Poupée Valsante" as an encore.

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GOOD ACCOMPANISTS BORN, NOT MADE

Academic Processes Not Sufficient to Produce the Ideal, Declares Maurice Lafarge—The Difference Between Accompanying a Singer and an Instrumentalist

GOOD accompanists are born, not made, in the opinion of Maurice Lafarge, the young French pianist now in New York. In spite of his youthful appearance, Mr. Lafarge is sufficiently old in experience to know whereof he speaks. He was for a long time accompanist to Mme. Melba and served a number of other highly distinguished artists in the same capacity, while his exceptional talents as a musician won him the deep favor of Jean de Reszke, in whose Paris studio he has officiated at the piano for many years and with no little honor to himself. Mr. Lafarge's father, it may be remarked, was one of the most eminent French tenors of his time, having created in his own country the rôles of *Siegfried*, *Samson* in "Samson and Delilah," and not a few others.

"At the Paris Conservatoire they now have a class which is devoted entirely to the study of the art of accompaniment," said Mr. Lafarge to a representative of *MUSICAL AMERICA* a few days ago. "No doubt it accomplishes good results, but, on the whole, I am inclined to believe that the ideal accompanist is one in whom all the necessary qualities are born and not laboriously inculcated by academic process. I myself never made a study of accompaniment as an art by itself. I learned to play while still very young, and my father made me accompany his singing as a matter of course. Although he was very exacting, I seem to have had no great difficulty in satisfying him, and I remember that he used to take me along to rehearsals at the opera house and set me to work when he had to sing.

"I remember well having to play through the score of the 'Walküre,' and, however hard the task may have been, I must have acquitted myself satisfactorily, for I was obliged to assist my father through many other operatic works of great difficulty. Even in those early days I seem to have understood instinctively the peculiarities of every singer I played for. Individual artists differ greatly in the manner in which they depend upon the accompanist, and the ability to perceive intuitively the idiosyncrasies of each is, to my mind, the accompanist's essential qualification. It is a gift. One is born with it, but one does not acquire it by conscious effort.

"Personally, I would rather accompany singers than instrumentalists. There is a great difference between playing for a vocalist and for a violinist. The latter adheres far more devotedly to the rhythm than the former. With the singer one takes occasional liberties of rhythm. On the whole, the accompaniment one gives the singer calls for more elasticity and allows of greater freedom.

"For my part, I always prefer to support a singer in classic songs than in the more modern ones. I know, of course, that the pianist has more opportunity to distinguish himself technically in the kind of songs that are written to-day, but I prefer the older music because it is purer. I make an exception, perhaps, in favor of Debussy, though I admit that his music becomes monotonous after a time and that all his strange harmonies are not as extraordinary and unusual as they seem to be at first

sight. I am often inclined to believe that these modern composers have hunted through treatises on harmony, sought out the chords and progressions which were



—Photographed for *MUSICAL AMERICA* by Joseph R. Gannon.
Maurice Lafarge, the French Pianist, in His Studio

forbidden or considered undesirable and merely made use of them.

"Your great virtuoso pianist seldom is a successful accompanist. I do not know why this is except, perhaps, that he tries to concentrate too much attention on himself. He does not subordinate himself sufficiently to the artist he is accompanying and does not seem to understand that he should not be the center of attraction."

Besides his talents as a pianist, Mr. Lafarge is an accomplished singer, and has very decided gifts for composition. His writings are numerous and replete with charm.

Mr. Lafarge at the age of seven began his study of the piano with his grandmother, who was a well-known musician in Paris. He then studied under M. de Bériot in the Niedermeyer School, where he obtained two diplomas. At the age of sixteen he was engaged as accompanist for a

French opera company which gave performances in Montreal, Baltimore, Savannah and Havana. Returning to France, he made a tour with his father, Emmanuel Lafarge. Later he was received as pupil in the Paris Conservatoire, but being obliged to do military duty at Rennes, entered the conservatory there and won two diplomas. Returning to Paris, he became accompanist of M. Yonardou's class of the Opéra Comique. He then assisted Jean De Reszke and played for Knote, Slezak and many others. He has sung in concerts both in Paris and in the provinces, and has filled lyric rôles in Mendelssohn's *Athalie* and in other operas. In 1910 he was accompanist

COLUMBUS FESTIVAL ARTISTIC SUCCESS

Three Excellent Programs Presented by Thomas Orchestra and Noted Soloists

COLUMBUS, May 18.—The eighth annual May Festival, under the auspices of the Columbus Oratorio Society, was given on May 13 and 14. The concerts were not as well attended as those of last year, the fact doubtless being due to the unusual number of concerts heard in this city the past season.

The concerts, from an artistic point of view, were a great success, however, and already plans for the next festival are being considered.

The one disappointment of this year's concerts was that no big work was included.

The Theodore Thomas Orchestra, under the direction of Frederick Stock, again proved a great power in the artistic success of the May Festival. The soloists were most satisfactory, including as they did Florence Hinkle, Nevada Van der Veer, Reed Miller, Herbert Witherspoon, Alfred Rogerson Barrington and Hans Letz. The Oratorio Society of 150 voices was heard in Max Bruch's "Cross of Fire," and A. Goring Thomas's "The Swan and the Skylark." The programs for the festival follow:

Monday Evening—Overture, "In Italy," Goldmark; Theodore Thomas Orchestra; Chorus, "Into the World," Benoit, Children's Chorus and Orchestra, conducted by Mrs. Lord; Symphonic Poem, "Tasso," Liszt; Cantata, "The Swan and the Skylark," Thomas, conducted by Frederick Stock; Columbus Oratorio Society, Theodore Thomas Orchestra, Miss Hinkle, soprano; Mme. Van der Veer, contralto; Mr. Miller, tenor; Mr. Witherspoon, basso. Tuesday Afternoon—Overture, "Coriolanus," Beethoven, Theodore Thomas Orchestra; Aria, "O Harp Immortal," from "Sapho," Gounod, Mme. Van der Veer; Symphony, "The Rustic Wedding," Opus 26, Goldmark; Scotch Fantasia for Violin, Bruch, Mr. Letz; Hungarian Dances (17-21), Brahms. Tuesday Evening—Overture, "Husitzka," Dvorak, Theodore Thomas Orchestra; Dramatic Cantata, "The Cross of Fire," Bruch, conducted by Frederick Stock, Columbus Oratorio Society, Theodore Thomas Orchestra, Mary, Florence Hinkle; Norman, Marion Green; *Angus*, Alfred B. Barrington; Suite, "The Land of Youth," Elgar; "Invitation to the Dance," Weber, Orchestration by Felix Weingartner; Vorspiel to "Lohengrin," Wagner; Finale from "Das Rheingold," Wagner.

Clarence Eddy to Dedicate New Organ at Worcester

Clarence Eddy, the eminent organist, will play the following program at Worcester, Mass., next week Thursday evening (Decoration Day), exhibiting the magnificent new four manual organ in the Piedmont Congregational Church:

1, Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; 2, (a) Prelude, Clémambault, (b) "Soeur Monique," Couperin; 3, Toccata in F, Thomas J. Crawford; 4, (a) Romance, Frederick Maxson, (b) Concert Caprice, Edward Kreiser (both dedicated to Clarence Eddy); 5, (a) "Canzonetta," Gottfried H. Federlein, (b) "Paeon," Harry A. Matthews; 6, "Lamentation," Alex. Guilman (in commemoration of Decoration Day); 7, Paraphrase on "See the Conquering Hero Comes," Alex. Guilman (chorus from Handel's "Judas Maccabaeus"); 8, "Angelus," Albert Renaud; 9, "Love-death," from "Tristan and Isolde," Wagner (arranged by Archer Gibson); 10, "Kamennoi-Ostrow," Rubinstein (requested); 11, "In Springtime," Alfred Hollins; 12, Overture to "William Tell," Rossini (arranged by Dudley Buck).

Hermann Jadlowker has been troubled recently with an affection of the throat and has been spending a fortnight at a sanitarium near Dresden to recuperate before resuming singing.

Holyoke Board of Trade Enters Musical Field

HOLYOKE, Mass., May 20.—The Board of Trade of this city has entered the field of musical amusements by raising a guarantee fund to bring to Holyoke five leading musical attractions each year, with the idea that such entertainment will be a business asset to the city. The opening concert of the first season will offer the Philharmonic Society of New York, which will be followed in turn by a famous operatic star and an eminent instrumentalist.

Max Reger is composing a concerto for orchestra in the style of the old "concerto grosso."



—Copyright Mishkin
ANNA CASE

ANNA CASE

IT WAS THE MOST SPIRITUAL MANIFESTATION IN SONG THAT I HAVE EVER HEARD. It fairly enraptured the great audience.—George Chadwick Stock in Saturday Chronicle, New Haven, Conn., January 27, 1912.

MISS CASE RECEIVED AN OVATION AT THE CLOSE OF THE ARIA.—Morning Journal-Courier, New Haven, Conn., January 26th, 1912.

Anna Case and Zimbalist Divide Concert Honors

A crowded house welcomed him, and not only enjoyed his artistic playing, but received an additional treat in the splendid singing by Miss Anna Case of the "Ah! fors è lui" aria from "Traviata." Miss Case took the audience by storm in the "Traviata" aria, her high E being splendidly sustained, very full and sweet.—The Evening World, New York, January 22, 1912.

A minor feature of interest was the praiseworthy singing of

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the music of the unseen priestess by Anna Case, one of the younger members of the company.—New York Sun, March 21, 1912.

Anent Recital

Some very fine singers have appeared in Warren on the same stage at different times, but this young woman takes a unique position among them.

She may not have had as much experience as Schumann-Heink and she may not have shown as much dramatic ability as Nordica, but this she revealed to us the most beautiful voice ever heard in the Library Theatre, she showed us how a grand voice can be exquisitely colored by use of rare intelligence from within as opposed to adornment, i. e., simply observing the composer's bare markings of expressions; in a word, she presented to us, together with the refined accompaniments, an evening of intrinsic musical beauty, quite superior to any singer who has appeared here.—Mr. LeRoy B. Campbell, in the Warren (Pa.) Mirror, May 11th, 1912.

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Dear MUSICAL AMERICA:

That was quite a little party that the Musicians' Club got up at the New Amsterdam Theater last week, a sort of high-class musical vaudeville, as it were. Perhaps some may take exception to this designation, for vaudeville offers much that is "low-brow" and funny, and what the audience got on this occasion was fairly "high-browed" and certainly not humorous—even though some of the performers smiled most graciously at the well-filled auditorium and looked as if they were having the time of their lives. David Bispham was the presiding genius of it all. He arranged the entertainment, I understand, he sang in it, he acted in it, he all but played piano in it. It seemed most appropriate, therefore, that when the curtain rose disclosing a dozen or more artists seated about the stage Mr. Bispham should have been standing in the middle of the group, the cynosure of all eyes. The famous baritone is a born master of ceremonies.

I should have been equally satisfied, perhaps, had the over-generous program been somewhat curtailed, though I dare say each of the various "acts" was fully enjoyed. Still, no one could complain that he did not get his money's worth, both qualitatively and quantitatively. Everybody seemed anxious to stand on his best artistic behavior in the presence of a theaterful of colleagues. Mr. Bispham's singing pleased me even more than the last time I heard it—which is saying a good deal—the Flonzaleys have seldom played Dvorak more entrancingly, the gracious Mme. de Pasquali outdid herself in brilliant coloratura work and—but no, don't let me begin to drift into details. All concerned may feel satisfied.

Just permit me to get in a word of sympathy for Florence Austin, who had to undergo the unpleasant ordeal of playing a Beethoven violin romance, standing on a high, narrow and uncomfortable looking pedestal, with curtains draped closely about her and a glaring calcium light shining in her eyes. Whose brilliant idea was this, anyway?

I daresay to some the play "Adelaide" was the *pièce de résistance* of the afternoon. Admitting the good work of Mr. Bispham and several others in the cast I confess to an unconquerable aversion for plays of this kind, built about the lives of famous people. This "picture" of Beethoven struck me as a particularly sickly and sentimental affair. Just think of it! Beethoven suddenly decides to compose a symphony and then straightway finds his idea and sings the first five or six bars of the Fifth Symphony! But that was only one detail. If these sentimental dramatists would only take the trouble to find out how slowly and laboriously Beethoven composed we might be spared such exhibitions!

Here's a state of things! Felice Lyne, the "doll-like" soprano from Kansas City, who became famous over night in Hammerstein's London Opera House, who shook hands with the King and who talked to the Queen, has now taken it into her little head to punish the great Oscar himself when his actions don't quite suit her. So at a rehearsal a few days ago she tried to discipline him with a score of "Rigoletto." It seems that during the course of the rehearsal Mr. Hammerstein started to consult with some one about engaging a new baritone and the felicitous Felice made up her mind that for any one to speak about such inconsequential topics as new baritones while she was singing approached closely enough to *lèse-majesté* to justify corporal punishment.

So she proceeded to use "Rigoletto" as a tangible argument.

I confess I am surprised that she did not go about it with a heavier opera! Neither the head, the hat, nor the cigar of Hammerstein suffered damage, it appears, nor have Oscar's sentiments found their way into black and white. Yet it is ominously whispered that the managerial wrath has waxed hot and mysterious words are being spoken about concerts but no more opera for Miss Lyne until the end of her contract.

I imagine that, having convinced herself she was of the stuff whereof real temperamental prima donnas are made, Miss Lyne chose this opportune moment to impress her own beliefs on her impresario.

There is a new Trilby somewhere about New York, I understand. She is a certain Marian H. Graham, and is employed as secretary to Prof. Charles Munter, a person of hypnotic powers. Like every self-respecting Trilby Miss Graham is, under ordinary circumstances, quite guiltless of musical ability, being incapable of carrying even a simple melody and not possessed of any vocal ability worth speaking of. Last New Year's eve Professor Munter hypnotized the young woman and soon "the room rang with delightful melody," according to a New York paper's account of the phenomenal incident. She sang the "Pink Lady" and the sextet from "Lucia." (The newspaper account which lies before me does not inform me whether Prof. Munter succeeded in making her sing all six parts.) General amazement and delight from all who were present!

Well, Prof. Munter says he can make anybody do as much. Perhaps I may acquire enough confidence in time to let him try his art on me. Only one thing I insist upon—he must make me sing good music. I notice that all these supernaturally evolved singers have a most deplorable tendency to sing either cheap popular or else tawdry sentimental music. If I submit to the professor's hypnotic ministrations I insist beforehand that he cause me to sing Schubert's "Doppelgänger" and Tschaiowsky's "Nur wer die Sehnsucht kennt."

If he does insist on giving me concerted numbers, why I'll be willing to do the "Meistersinger" Quintet or the trio in the second act of "Götterdämmerung." But remember, no "Pink Ladies," "Boy Blues" or "Rigoletto" quartets.

Carl Lanzer, "the American Paganini and California's veteran violin virtuoso," has just issued an imposing looking circular in which he "challenges all fiddlers to meet him in open combat at the next Exposition." Mr. Lanzer, continues the document, "now steps forward with violin under his arm and bow in hand and proposes a fiddling contest for the championship of the world. He challenges all comers and particularly Ysaye, Kreisler, Kubelik, Elman, Kocian and Sir Henry Heyman." He's in dead earnest, and his hat is in the ring. Can't you just see them all preparing to rush to the contest. But stay! Why is Zimbalist omitted, and where do Maud Powell and Kathleen Parlow come in? Is Mr. Lanzer a trifle shaky over them?

Have you solved the plot of the "Children of Don" yet? And, incidentally, did you ever complain that the story of the "Nibelung's Ring" was complicated?

Siegfried Wagner has declared to Charles Henry Meltzer that he is not opposed to opera in English!

Thanks! This lifts a great burden from our minds!

Speaking of Siegfried Wagner reminds me that the *Evening Post* said last Saturday that he had as yet written no operas "equal to his father's best."

To be quite candid I never knew that he had written one equal to his father's weakest.

Perhaps you may remember that a few years ago Puccini lifted up his voice and overlooking the fact that Italy has, with the exception of Verdi, still to produce the equals of Beethoven, Bach, Mozart, Schubert, Schumann, Chopin, Wagner, Grieg, Tschaiowsky and a number more non-Italians, declared that melody was an essentially Italian institution. Well, now he has come forward again and spoken sage words of wisdom. "In modern music," he declares sapiently, "I like only that which is not boring."

How "earnestly precious" a reflection, as the late W. S. Gilbert would have said! But there's more coming. "I am an Italian and I love melody," he exclaimed. "When my soul sings I am too full of emotion to keep it from singing."

Sounds most aesthetic and poetic, doesn't it? Still, if Puccini is so passionately fond of melody why did he put so little of it in the "Girl of the Golden West"? Wasn't

the singing apparatus of his soul in working order?

We have known for a long time that what American lawns need, in comparison with the English, for example, is two hundred years of rolling.

Now what we Americans need, says Mr. Gohier, is five hundred years of culture. That will presumably make us perfect—that is, just like the French.

No doubt we will be doing wonderful things in five hundred years, if the woman's revolt has not succeeded in depopulating the country by that time. But I don't see but what we're doing pretty well now. Is national youth a crime? And why should a boy be judged according to the standards of manhood or age?

We can laugh just as well at France for not being five hundred years ago what she is to-day, as she can at us for not being to-day what we will be five hundred years from now. It's a formula that works both ways.

Did Aglavaine come too late? or was it that Selysette came too soon? It was Paris itself that broached the question, in Maeterlinck's play. Or does everything happen in its right time?

We might say to Françoise: "What were you doing five hundred years or so ago? You couldn't even provide your own artists and scholars. You had to send to other countries for a da Vinci, a Cellini, an Erasmus, to eke out your civilization. What were your native poets and artists then, compared with ours, now? And how will you compare now with what we will be in five hundred years?"

He who laughs last laughs best. Oh, these foreigners who talk about America without knowing anything about it! These Gohiers and Bernard Shaws. They are a nuisance.

"To know America," says M. Gohier, "I think it unnecessary to go to the New World." Well, M. Gohier, I think that that is a kind of thinking that will scarcely make a man of you.

M. Gohier has the old threadbare notion (because of the existence of a few well advertised visionless millionaires in America) that our one idea here is to pile up the dollar—that that is our one pastime and pleasure. It is the prevailing idea of America throughout bourgeois Europe.

"In France," continues our critic, "it is the contrary. Every one has an ideal and schemes in his head," etc.

Ideals—forsooth. If any country to-day is bending under the weight of its auto-idealism that country is certainly America.

But why talk? Americans do not need to be told these things, and Europeans will not listen to them. Nevertheless, I wish to record my observation, made in a number of European countries, that untraveled Europeans are totally blind to the strong current of idealism in American life, and that they better have an eye to it if they do not want to wake up one day and find themselves hopelessly outdistanced on this very ground, on which they so greatly pride themselves with the kind of pride that goeth before a fall.

And for mercenary people, commend me to Europeans. Look at their marriage arrangements, for instance.

Ah, well, it's a sad world. But it has one bright spot—America.

Compare this Frenchman's ideas with those of a European who has traveled in America and listen to what Nikisch has to say: "To-day America is on a par with those European countries which have been counted classically musical for the last hundred years."

Even with ten per cent off for saccharine cash the case is equally strong.

Nevertheless, we do not want to go patting ourselves on the back. That is bad for the health, and takes time that should go into accomplishment. I am just as likely to be giving Americans a deserved scolding next week as to be upholding them to-day!

How much we forgive in men of genius! We allow them at least three and a half of the seven cardinal sins, and the result

produces the most interesting portion of their biographies!

What, do you suppose, is the philosophy of it? The first thought would be that it is because of what they give us. I fancy that is a superficial view of the matter, and have come to the conclusion that it is because we are thus made to know that they are human.

I can give a reason for my belief. Many persons who are totally incapable of appreciating a genius will yet forgive his sins, and even be a little gratified by his commission of them. They cannot rise to him, and this brings him down to their own level.

And how we do love to pull people down to our own level!

"Caruso? Why, he can't sing for sour beans," says the mediocre singer, who himself knows more about sour grapes.

It was a new story about the ever-fascinating Paul Verlaine that caused me to think of the matter.

A doctor at Aix-les-Bains, who greatly admired the poet, offered to defray his expenses if he would take a three weeks' "cure" there. Verlaine arrived in the town without a sou, happened upon an inviting-looking hotel, and there happening to be no one to stop him, walked upstairs and threw himself down on the first comfortable bed he could find, and was soon fast asleep.

To be sure, he was put in jail as a vagabond (and probably he closely resembled one—and, in fact, was he not a vagabond?) because they did not know he was a genius and he did not find it possible to convince them of it at the moment. (It is not always easy to convince people in a moment that one is a genius. I've tried it.) However, as soon as they found out they let him out.

Another time he went unshirtd to a banquet, explaining that he was in a hurry and was afraid he would keep the cook waiting if he stopped to put it on. In this case they knew that he was a genius and so did not have him arrested. And undoubtedly they were more comfortable to have Verlaine without a shirt than with one, for since he was immeasurably above them in respect of his genius it required for balance that he should be below them in another respect.

It isn't at all charming when a tramp does such things as this. We clap him in jail and do not write his biography.

I have been racking my brains to find out what, if anything, in the way of a "wheeze" is to be got out of the similarity of "Nail," the name of de Lara's new opera, to *Nial*, of "Mona" fame. I fear it is a barren field.

If Parker had called his opera "Nial," "Nail" would seem like more of a steal (a steel nail, so to speak). And he almost might have done so, from the "opera in English" point of view, in view of the honors carried off by Reiss in the matter of enunciation.

Had he done so and should Parker and de Lara come to a difference over the matter it would undoubtedly be only a verbal difference and would not come to blows, even though, as it has been said, de Lara in his new opera has hit the nail on the head.

I am offering a prize of a saucer of rhubarb to any one who can get more out of it.

Your
MEPHISTO.

Thirty Thousand Mourn as "Titanic" Bandmaster Is Buried

LONDON, May 18.—Funeral services for Wallace Hartley, leader of the *Titanic* band, were held to-day at Colne, and 30,000 persons, coming from miles around, watched the funeral procession from the chapel to the grave. The dead musician's father, mother and two sisters were present at the service and his old schoolfellows filled the chapel. In the gallery musicians with whom he had once played aided in the musical service. The singing of "Nearer, My God, to Thee," by a choir composed largely of mill girls, was the most touching part of the service. Seven bands were posted at intervals in the procession that followed the church ceremonies and buglers sounded "taps" at the graveside.

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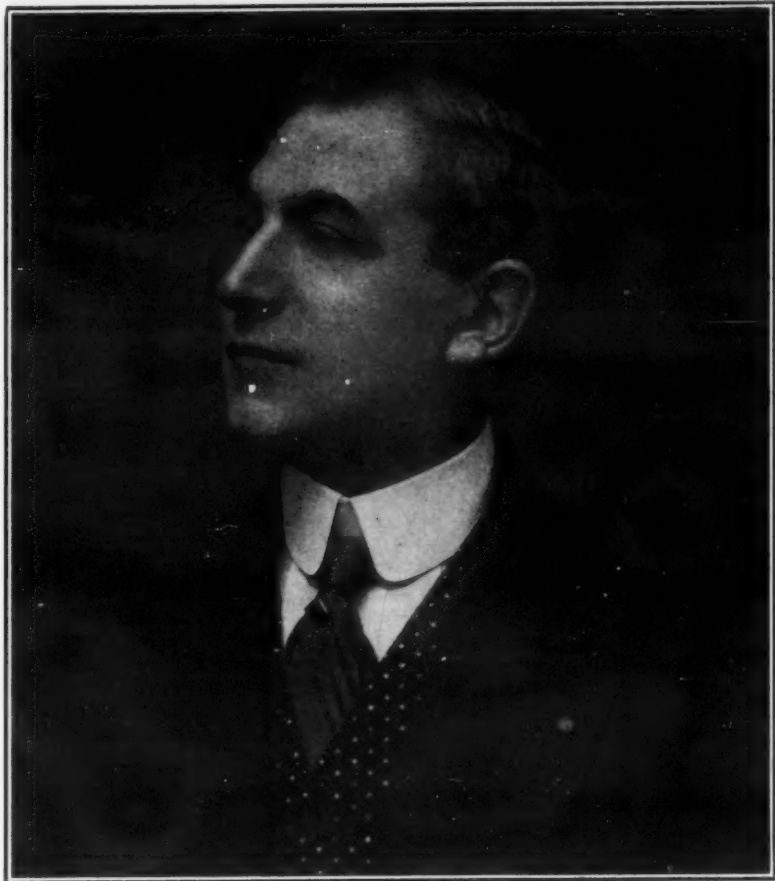
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—Photo by Mishkin

Léon Rothier and Mr. Dinh Gilly showed in everything they did the splendid training given to French artists by French masters. Their voices were resonant, their enunciation irreproachable.—Morning Telegraph.

Mr. Rothier distinguished himself singing that brief part with fine sonority.—N. Y. Press.

Mr. Rothier certainly filled all the vocal and histrionic requirements of a great artist. His work was worthy of the great house to which he belongs.—Boston Monitor.

Rothier, as a Griex père, commanded an amount of respectful consideration.—N. Y. Commercial.

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SOME PRESS COMMENTS

Winnipeg Telegram.—Mr. Maurice Lafarge, to whom fell the difficult task of accompanying, was qualified in every way to fulfill his duties, showing great technical command and splendid finish.

Waterloo Tribune.—Mr. Maurice Lafarge is not only a great pianist, but, what is more valuable, a wonderful accompanist, and to his undoubted ability much of the perfection of the performance was due.

Edmonton Journal.—The accompanist, Mr. Maurice Lafarge, had the hard work of the entertainment upon his shoulders or, rather his fingers, and did splendid work. It's no easy task to play the difficult music of such composers as those on last night's programme. The Strauss "Serenade" is a whole sonata in itself.

Winnipeg Tribune.—Mr. Maurice Lafarge is that rara avis, an accompanist who thinks more of others than he does of himself. But his temporary effacement was purposeful and led up to the thoroughly satisfactory musical results of Melba's first concert in Winnipeg. His was the strenuous endeavor. To his taste and skill was committed the destinies of the diva and her confrères in art, and he acquitted himself of his onerous duties with a musician's ability.

Mr. Lafarge can also be addressed c/o MUSICAL AMERICA
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EVENTFUL WEEK IN MUSICAL PARIS

Two Beethoven Festivals Conducted by Weingartner and the First Production of "Helen of Sparta," a Tragedy to Music by de Séverac—Revival of "Salomé"—Concert by an American Chamber Music Trio

Bureau of Musical America,
5, Villa Niel, Paris,
May 10, 1912.

THE "Great Paris Season," which is monopolizing the attention of the music world here, was marked this week by two Beethoven Festivals under the direction of Felix Weingartner and the first production of "Helen of Sparta," a tragedy by Emile Verhaeren, with music by Deodat de Séverac.

The Beethoven Festival, like Verhaeren's tragedy, was given in the vast auditorium of the Châtelet Theater. The program comprised the Overture to "Egmont," a Piano Concerto by M. Schelling, which was warmly applauded; the famous "Jena" symphony, the Fifth Symphony in C Minor, the Overture to "Leonora" No. 3 and the Ninth Symphony.

The first Paris production of the recently discovered "Jena" Symphony, attributed to Beethoven, has aroused the expected controversies as to the authorship of the work, but as the noted music critic of *Comœdia*, M. Louis Vuillemin, expressed it: "If it is not by Beethoven its author is worthy anyhow of universal fame."

The first production of "Helen of Sparta," the four-act tragedy with music by the famous Belgian poet, Emile Verhaeren, was an artistic manifestation of high value and proved a brilliant success. Verhaeren has taken liberties with mythology which, in his master hand, become strokes of genius. He has treated the play with both a student's care of archaeological detail and the modern philosopher's broad view of life and of the violent passions which sway frail humanity. The story deals with the later days of *Helen of Troy* and tells of the return to Troy, after twenty years' absence, of *Helen* and of *Menelaus*. *Helen* is worshiped as a goddess by her countrypeople, but her fatal beauty causes everybody to fall ardently in love with her and results in the death of her husband, her brother and of *Electra*. Appalled by the disaster which she has brought down on her family, *Helen* betakes herself to the woods, where she is assailed in turn by the fauns, satyrs and dryads who call her one of their own. *Jupiter*, answering her prayer, relieves her of her wearisome life by a stroke of lightning. The action is intensely dramatic and the settings, painted by the Russian, M. Bakst, and staged by M. Sanine, the Russian stage manager, are marvels of color and of detail.

The title part was interpreted by Ida Rubinstein, who won fame last year in d'Annunzio's "Saint Sébastien." Vera Sergine was the *Electra* and M. De Max impersonated *Pollux*. M. Hasselmans conducted the orchestra.

Some of the press comments on the music are of value:

Daily Mail: "M. Deodat de Séverac's music is both passionate and pathetic, especially the prelude to the final act which evoked genuine applause." Jean Chantavoine, in *Excelsior*: "M. de Séverac has displayed once more the sincere sensitiveness of his nature. The sad and meditative prelude of the fourth act is of a touching accent; the arrival of the fauns, in the same act, recalls too precisely the Waldweben of 'Siegfried'; but the music sung by the naiads or that which accompanies them possesses an agreeable freshness. The most successful page of this score is perhaps the rustic music which, in the first act, precedes the arrival of *Helen* and *Menelaus*. Its rural simplicity reminds us that *Helen* and *Menelaus* were not the majestic monarchs of an immense country, but the patriarchs of a hamlet." **Le Matin:** "M. de Séverac has written for

this highly artistic poem a score which has caused both surprise and enchantment. The music and the poem are in perfect harmony. The preludes, subtle as they may seem, are simple and pure and have a sincere rustic accent."

Last week, at the Opéra, was marked by a revival of Strauss's "Salomé," with Marie Kousnietzoff in the title part. Her impersonation of the heroine did not fail to be compared with that of Mary Garden. Her *Salomé* is said to be less feverish, less morbid than that of Mary Garden; she lends more reason, more cold perversity to the part. M. Muratore was a marvelous *Herod*.

A successful concert was given last week by Miss Clarice Hollington, contralto, and Doris Simpson, soprano. Miss Hollington interpreted songs by Giordani and Gluck, while Miss Simpson sang selections from Verdi, Borodine, Parry and Purcell. The two young singers charmed their audience when they sang, as an overture, "Herbstlied" and "Spanisches Liederspiel," by Schumann.

Juliette Salva, in a concert organized by her, sang with much feeling the "Lettre à Ninon" and "Le Retour de Héros," by S. Schlesinger, and selections from Beethoven. Schubert's "Marguerite au Rouet," with harp accompaniment, was also a feature of the concert.

The famous St. Petersburg Quartet, founded by the Duke of Mecklenburg, and which comprises Charles Grigorowitsch, Naum Kranz, Wladimir Bakaleinikoff and Sigismund Butkewitsch, gave a successful concert last week, the program comprising selections from R. Glière, A. Arensky and F. Schubert.

The famous American Kellert Trio gave a very successful concert at the Salle Gaveau, with the help of Lucy Arbell, of the Opéra. The trio interpreted the Op. 99 of Schubert. Raphael Kellert, violinist, played the "Havanaise," by Saint-Saëns, and "Zigeunerweisen," by Sarasate. Michael Kellert interpreted on the piano Nocturne, op. 15, Chopin; "Golliwogg's Cake-Walk," Debussy, and "Rhapsodie Hongroise," No. 2, Liszt. Charles Kellert, 'cellist, rendered *Elégie*, op. 21, by Fauré, and *Variations Symphoniques*, op. 23, by Boellmann, while Lucy Arbell sang with much feeling "Les Expressions Lyriques," by Massenet.

DANIEL LYNDS BLOUNT.

JOINT RECITAL IN RYE

Richard Arnold, Violinist, and Harriet Scholder, Pianist, Much Applauded

RYE, N. Y., May 20.—Richard Arnold, for many years concertmaster of the New York Philharmonic Orchestra and one of the ablest of New York violinists, gave a recital before the Seminary here on May 17, assisted by Harriet Scholder, pianist.

Mr. Arnold offered the D Major Nardini Sonata, in which he displayed a warm tone and a fine broad style, the *Larghetto*, with its flowing melodic lines giving him splendid opportunity. In his group of four pieces, a Chopin Nocturne, A. Walter Kramer's Old English Dance, "In Elizabethan Days"; d'Ambrosio's Serenade and a "Moto Perpetuo" by Christiaan Kriens, he again won emphatic approval, giving each of the compositions its proper character. Leonard's "Scènes Humoristiques," delightful bits of musical *causerie*, were also keenly enjoyed and the artist was recalled a number of times at the close.

In Chopin's A Flat Major Etude, a Leschetizky Arabesque and the Strauss-Tausig Valse Caprice, Miss Scholder proved herself a player of considerable attainment, her technic being adequate for the demands of the music and her work showing considerable musical feeling. She was also much applauded.

A recent concert-giver in London was a violinist named Frederick Stock.

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LYNCHBURG CHOIR A CREDIT TO THE SOUTH



The Vested Choir of St. Paul's Church, Lynchburg, Va., Composed of Thirty-eight Well Trained Voices Under the Direction of Albert W. Harned

LYNCHBURG, VA., May 20. — The choir of St. Paul's Church, Lynchburg, Va., under the direction of Albert W. Harned, has taken a high standing among the musical organizations of the South. The choir is composed of thirty-eight voices, the members giving their services free.

In addition to the regular heavy requirements of the Episcopal service the choir has sung Gaul's "Holy City," Stainer's "Crucifixion," Gounod's "Gallia," the entire oratorio of "The Redemption," Gounod, and practically all of the choruses of the "Messiah."

The choir has a quartet of soloists, a solo quartet and double quartet. It is composed further of seventeen sopranos, seven contraltos, six tenors and eight basses.

Since Mr. Harned's arrival in Virginia four years ago he has done much to forward the cause of worthy music. He is a conscientious worker, an ambitious and efficient choirmaster and an organist of more than local repute. Besides his connection with the church and choir he has established himself as a vocal teacher who has had much success with his pupils. He is a member of the American Guild of Organists.

Jadlowker in "Traviata" in Baden-Baden

BADEN-BADEN, May 4.—Hermann Jadlowker, of the Berlin Royal Opera, sang *Alfredo* in "Traviata" at the opera here the other night and achieved an immediate success. Another event of this week was the closing of the Winter series of subscription concerts with a Wagner program, including the Overture to "Parsifal," the Grail Song from "Lohengrin," the Overture to "Tannhäuser," the Bacchanale from "Tannhäuser," "Wotan's Farewell to Brünnhilde," and the last scene of the "Meistersinger." Baden-Baden's two choral societies took part, and the soloists were Walter Kirchhoff and Walter Soomer.

New York Philharmonic to Visit Toronto Again Next Season

The New York Philharmonic Society, which, under Josef Stransky, paid its first visit to Toronto last season, has been re-engaged to appear there next February at the festival held under the auspices of the Oratorio Society of Toronto, Dr. Edward Broome, conductor. The Philharmonic Society will perform in three concerts, one of which will be purely symphonic. In the other programs Mr. Stransky will be assisted by Dr. Broome, who will conduct the choral works.

Success in Italy for American Tenor

FLORENCE, ITALY, May 10.—Martin Richardson, an American tenor and a pupil of Vincenzo Lombardi, sang at the Spalding home, a home at which great love for music is cultivated, at a concert given for his benefit recently, and won the utmost approval of a select and critical audience. Mr. Richardson has a tenor voice of unusual beauty and sings with art and good taste. His performance of several operatic selections and romances, accompanied at the piano by Prof. Ugo Cagnacci, was rewarded with stirring applause, which he richly deserved.

A Record for Choir Attendance

Last Sunday marked the sixth anniversary of the founding by E. M. Bowman of the Calvary Church grand choir. In his report for the last six years S. Raymond Estey, the registrar, announced that the average attendance had reached the phenomenal record of 96.28 per cent. and that since September of the present season the record has been 97.02 per cent. This, it is believed, establishes a record for choir attendance in America.

MME. CALVÉ IN DETROIT

Greatest "Carmen" Charms as of Yore—Victor Benham's Recital

DETROIT, May 18.—The audience which assembled on May 12 to greet Emma Calvé, Galileo Gasparri and Brahm Van der Bergh in their tabloid version of "Carmen," was one of the largest of the season. The first part of the evening's entertainment consisted of solos by Mme. Calvé, Signor Gasparri and the pianist of the trio, Mr. Van der Bergh.

Mme. Calvé is one of those artists who has had some initiation into the secrets of eternal youthfulness. Those who came expecting to dilate upon the Calvé that was were rather surprised to find that she is vocally to-day still in wonderfully good form, and that the surpassing art with which she makes use of her vocal gifts is still that of yore. She has not grown more slender with the years, but the old passion of her acting remains; the sinuous grace of her hands and the genuine Spanish in her gestures and bearing.

Signor Gasparri proved a rather unequal partner, artistically. His tenor is rather dry and lacking in flexibility, although he was more acceptable in his *Don José* in the opera scenes than in his solo numbers during the first part of the program.

The promised orchestra accompaniment did not materialize, but perhaps it was just as well, for rather a good pianist than a poor orchestra, and Mr. Van der Bergh is a multitude in himself. He made an immediate impression with the audience with the Mendelssohn-Liszt "Midsummer Night's Dream" Paraphrase, but tactfully declined an encore, as it was the first number on the program. In the accompaniment of the scenes from "Carmen" he worked positive wonders upon the very bad upright piano which he was called upon to use.

Victor Benham, pianist, gave a recital on Tuesday last before a large and enthusiastic audience. His program included numbers by Beethoven, Bach-Benham, Schubert, Schumann, Chopin and Liszt-Zichy, ending with the improvisation of a sonata on "Nearer My God to Thee." His work was received with much applause and he was repeatedly encored. E. H.

A beautiful and impressive memorial service was held in St. John's Episcopal Church, of Charleston, W. Va., on April 28, in honor of the heroism of the musicians of the *Titanic*.

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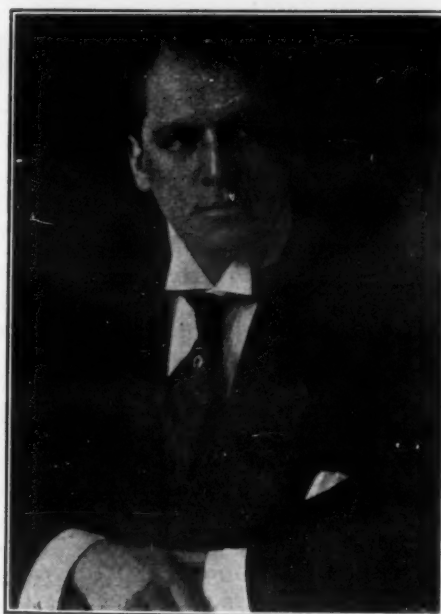
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Edward Lankow, Boston Opera Basso

Excerpts From Press Reviews:

London "Daily Express," April 29, 1912.—The Albert Hall was crowded yesterday afternoon when Mr. Edward Lankow made his first appearance in England. As principal bass singer at the Boston Opera House, Mr. Lankow comes to us with no little reputation, and after listening to him yesterday in the famous aria from "The Magic Flute" it is certain that his reputation is well deserved.

London "Daily Gazette," April 29, 1912.—The soloists of Albert Hall were Miss Nikowska and Mr. Lankow. Both disclosed a very high standard of excellence. Fine voices, finished production and clear diction are theirs in full measure, and a perfect sense of style. Mr. Lankow sang his aria with fine delivery and dignified repose; the opportunity afforded for displaying his beautiful low register was utilized to the full and with the happiest effect.

London "Daily Telegraph," April 29, 1912.—Mr. Lankow's fine bass voice was very impressive. He was accorded a warm welcome and encored.



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ECHOES OF MUSIC ABROAD

Next Winter to Be a Debussy Season in Paris—Mary Garden Back at the Opéra Comique While Russian Sings "Salomé" at the Opéra—Concert Giving a Financial Tragedy in Berlin—Ravel Takes Exception to the Extreme Estimates of the New French Genius—Double Première for the D'Annunzio-Mascagni Novelty

NEXT season, it would appear, is to be a Debussy season in the French opera world. "The Fall of the House of Usher" and "The Devil in the Belfry" are now, practically, certainties for production at the Opéra Comique, where, too, the "Histoire de Tristan et Iseult" may be heard before the Winter is over, and now Directors Messager and Broussan announce that the National Opéra also will have a novelty from the pen of the composer of "Pelléas et Mélisande." The new work is drawn from some Paul Verlaine poems by Charles Morice and bears the title "Crimen Amoris." It is to be produced next Spring, probably about Easter time or shortly afterwards.

* * *

AS an utterly discouraging proof of the futility of concert-giving in Berlin one of the more prominent reviewers of that city lays bare the actual facts, in so far as they are at all accessible, concerning one of the best concert months of the past season. Leaving out of consideration the "popular" concerts, Männerchor concerts and all given for charitable objects, as well as all minor entertainments, he finds that in that month of thirty days, Sundays included, there were given in all 185 concerts.

Of these 185 there were at most 24 that proved lucrative to the concert-givers. Under this heading must be entered the Philharmonic Orchestra concerts conducted by Arthur Nikisch, the concerts of the Philharmonic Chorus under Siegfried Ochs, the Royal Opera House Symphony Concerts under Richard Strauss's baton, and so forth. Then there were 22 concerts at which the receipts probably equaled the expenses, or at any rate covered a considerable percentage of them. The remainder, that is to say 139, were given to "papered" houses.

It is difficult to estimate the actual sum buried on these occasions, as the expense of undertaking them varies so widely in different cases. Those who want to give a concert with orchestra must expect to pay upwards of \$1,000 or over that amount; on the other hand, the most modest recital can scarcely be given for less than \$100 or \$125.

For these high figures the blame is to be laid primarily at the door of the newspapers. It is the custom to announce a concert in the most widely circulated papers on three successive Sundays. Why, it must be asked, since the tickets must be given away anyway? Surely one insertion would be entirely sufficient. The reason for the repetition is doubtless the desire to keep the editors in mind of it, which in itself may be a correct point of view, according to some people, since, it may be contended, if it is not considered necessary to notify the press of the event officially, in a sense, a newspaper has no inducement to remember the concert. It is, of course, a different story in the case of what is really an artistic "event"; but such affairs, this writer observes, are rare occasions in Berlin.

Unfortunately, advertising concert-givers are often sadly disappointed, for it is a painful experience of these people to see their frequently and widely announced concerts utterly ignored by the daily papers. They have paid their good money but they have sold no tickets and, on top of it all, they are not even mentioned in the newspapers. And this, despite the fact that three-quarters of these doleful concerts are given only in order to obtain Berlin criticisms for use in other cities and towns! In at least 95 cases out of a hundred the amount paid out for giving them is simply money thrown away.

CAROLYN CONE

CONCERT PIANIST

Europe, Germany, Season 1911-1912
American Tour, 1912-1913

Berlin Address: KALKREUTHSTR. 11

GOSSIPS of the Paris music world have pricked up their ears at the announcement that Albert Carré has induced Mary Garden to make a series of guest appearances at the Opéra Comique this Summer. For does not all the world know that a deadly feud existed between Our Mary and Director Carré's wife, the fair Marguerite Carré, before the Scotch-American singing actress left that institution to



Tina Lerner on Shipboard

Among the pianists who are to spend next season in this country is Tina Lerner, who returns for her fourth American tour. Since her last appearances here this young Russian artist has added materially to her prestige in Europe, where she has filled many important engagements with leading orchestras, besides giving a great many recitals.

make history for Oscar Hammerstein at the Manhattan, and that it is supposed to explain the transference of her Paris allegiance to the Opéra? But there is less likelihood now of a clash between the sopranos, inasmuch as Mme. Carré has not made as much success in Miss Garden's rôles as she has in her Puccini repertoire, for instance.

Meanwhile at the Opéra, where Miss Garden's appearances as *Salomé* last Autumn and the year before broke all box-office records, the Strauss music drama has been brought out again, without her aid. Maria Kousnietzoff, the Opéra's Russian soprano, is having her opportunity to portray *Salomé* after a year's patient waiting, for it will be recalled she was prepared to essay the rôle a year ago, when *Herod* Muratore reported ill—it was darkly hinted that it was Mary who suggested hoarseness to him—and the work had to be left over till the Autumn brought the restored Garden back to the stage. Apart from the rôle the cast is the same as heretofore, with the Chicago Opera Company's Hector Dufranne as *Jokanaan* and Muratore, one of Mr. Dippel's acquisitions for next season, as *Herod*.

At the Opéra "Roma" has added new laurels to Massenet's graceful, if not very weighty, crown. Its success, with Muratore

and Kousnietzoff in the principal rôles, has caused a postponement of the projected revival of the same composer's "Ariane," a success of six years ago.

"Roma" brings up the list of the lyric products of Massenet's handiwork to twenty-three, with two more—"Panurge" and "Amadis"—well on the way to completion. After "Marie Magdeleine" in 1873, "Don César de Bazan" in 1876, "Le Roi de Lahore" a year later, and "La Vierge" in 1880, there came "Hérodiade" in 1881, "Manon" in 1884, "Le Cid" in 1885, "Esclarmonde" in 1889, "Le Mage" in 1890, "Werther" in 1892, "Le Portrait de Manon" in 1893, "Thaïs" and "La Navarraise" in 1894, "Sapho" in 1897, "Cendrillon" in 1899, "Grisélidis" in 1901, "Le Jongleur de Notre Dame" in 1902, "Chérubin" in 1905, "Ariane" in 1906, "Thérèse" in 1907, the ill-fated "Bacchus" in 1909, "Don Quixote" in 1910, and now "Roma." On the whole, this composer seems to grow more prolific, if anything, with advancing years. On the 12th of this month he celebrated his seventieth birthday.

of animals is not so much studied as in England, very little trouble has been experienced in finding a horse who looked the part. But in England considerable difficulty has been experienced in finding a horse which would pass the vigilance of the officers of those societies that watch over the care of animals, and yet is sufficiently cadaverous to fulfill the conditions of the story.

While Emma Trentini is giving her voice a needed rest after "Naughty Marietta" ing nightly through a long season her début at the London Opera House is postponed. She may not have in any case an opportunity to sing the doll *Olympia* in "The Tales of Hoffmann"—one of the rôles for which she was engaged—as in the latter performances of this work Offenbach's original intention of having the three female rôles sung by one and the same artist has been carried out satisfactorily by Bertha César, one of the season's newcomers. The triple characterization was accomplished in the original production by Mlle. Isaac and is still undertaken more or less frequently by singers at the Continental opera houses.

Mlle. César, like M. Lafont, was found by Mr. Hammerstein at Nice, where, shortly before leaving for London, she and Lafont both appeared in the *première* of "Gina," a somewhat banal opera by one Jacques de Larmanjeat.

* * *

OBJECTION, albeit not inspired by any petty motive, is taken in *S. I. M.* by the illustrious Maurice Ravel to what he considers the exaggerated praise that has been heaped by the press upon Ernest Fanelli, Gabriel Pierné's recently discovered genius. Such expressions as "an unknown genius," "a French Wagner" and "incomparable and sublime" as applied to Fanelli and his work strike M. Ravel as sensational and wide of the mark.

The point is made that as the symphony inspired by Gautier's "Roman de la Momie" was written during the years from 1883 to '87 it should be judged from the standpoint of music of that epoch. Accordingly, Ravel admits that at that period there were few French composers who could be compared with Fanelli for both orchestral daring and power of inspiration. But, speaking of the absurd way every newly discovered and hitherto ignored composer is supposed to have furnished Debussy with means of utterance, Ravel notes that "it is customary that M. Debussy should be attacked each year in this manner. We have already learnt that he owes his harmonic system to Erik Satie, his dramatization to Moussorgsky and his orchestration to Rimsky-Korsakoff. Now we are told from whence comes his impressionism. In spite of this poverty of invention there is just this left to him: that he is the most thorough musician among contemporary composers."

Replying to the critic who pronounced the conception and construction of Fanelli's symphony manifestly Debussy-esque, or even pre-Debussy-esque, on the ground that Fanelli makes "a bad use of consecutive major thirds," he observes that the worthy critic evidently means chords constructed on the whole tone scale, and reminds him that this system "had been employed already toward the middle of last century, first by Liszt, then by Dargomijsky, who was the first to misuse it—a whole act of his 'Festin de Pierre' is composed on this scale."

Whatever may be conceded or denied him ultimately, Fanelli evidently possesses an indisputable sense of humor. Among his compositions is a string quartet which he has named "The Ass," and which opens with a formidable "hee-haw!" and a wild gallop on the lower strings, which is succeeded by an elaboration of the "braying" motif, afterwards transformed into the melodies of a midsummer night's dream revel.

* * *

WHEN Aline van Barentzen first drew the attention of the music world to her diminutive person as a twelve-year-old first-prize winner at the Paris Conservatoire there seemed to be promise a-plenty

[Continued on page 30]

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"By this I do not mean to espouse or in any way advocate the absurd transcendentalism of the Oriental, in which he finds his supreme ideal in perfect obliteration of all that is real, a state of mind best represented by the Hindu word *um*, but rather the spirit of Diogenes when he put into the mouth of Pythagoras the contention that he was not wise but merely a lover of wisdom (*philos sophia*), from which source we have our word *philosophy* and from which we ought to draw a fresh inspiration in the present matter. It is the love of knowledge and the love of the multitude of subtle beauties that knowledge can give us that we need, and in order to possess that love we must have an appreciation of the *aesthetics* of education. Such an appreciation is most readily obtained by a judicious union of the discipline of the emotions with the discipline of the mind and nothing can further that end more speedily than the consistent presentation of the best music of the masters by representative artists, beginning with the grammar school grades. "Our modern systems of education are remarkable in their completeness; the faculties of our American institutions repre-

sent as high an order of intellect as can be found in the world. Why is it that the graduates of our universities so seldom seek the fine arts as the field of their life-work? They more often seek the field of sports—baseball, for example. Education is the art of developing the faculties for the best possible performance of the duties of life. Its first office is to aid the boy in discovering, or at least in intelligently selecting, that course in life for which his nature is best fitted. Education signifies all that broadens man's mind, disciplines his instincts, corrects his manners, develops his tastes and molds his habits, but the education of to-day seems to have but one aim and end—the merchandising of the product. Education is sought and learning acquired with but one end in view, namely, *financial* success. In acquiring education we need a means of developing appreciation of knowledge itself, not alone of its utility or of what it may accomplish for us in the way of ultimate material success.

"The government here provides excellent facilities for the acquirement of knowledge; why not provide means for attaining the aesthetics of knowledge, for the cultivation of the finer sensibilities, in order that we may better appreciate that knowledge? The advantages derivable from familiarity with the fine arts, especially with music, cannot be overestimated. I say "especially with music," because music makes a larger appeal and is more positive in its psychological influence and has a more immediate and a more tangible value. Without the fine arts, presented as a finished product, not alone in the elementary manner in which they are studied in the public schools (for the student must have the concrete ideal constantly before him), our educational system is incomplete.

"Many European countries make large annual appropriations for the support and encouragement of interest in the arts, with the result that they have an appreciative culture of which we cannot boast. Why can we not have such appropriations with their attendant benefits?"

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PHILADELPHIA, May 4.—Mary Halleck, the Philadelphia concert pianist, at Pennsburg, on the Perkiomen, recently gave, so far as we know, the first recital of piano music served up in becoming colors changing simultaneously with the phrases heard. The chapel of the seminary was illuminated throughout with blue and violet lights, the shades of which modified the rays haphazard, here to blue, there to a pink or violet. These rays filled the stage with an illusive atmosphere caught capriciously at the keys.

At the opening of the Debussy number, "And the Moon Descends on the Temple Which Was," from the group called "Images," the lights were focussed on the stage, silhouetting the piano against a luminous background, its dark bulk softened by the colors around it. These colors played about the figure at the piano and gave her possibly a greater experience than her auditors.

According to Mme. Halleck the trouble taken had an enchanting effect for the player as well as for her audience. "To one dealing with a monochromatic instrument like the piano," she says, "where such infinite pains must be taken with the dynamic shadings in order that they may suggest tone color, one cannot conceive the pleasure of finding one's self supported with a designed lighting nor the eagerness with which one awaits the brightening light meant to heighten the gayety after a dusky passage."

In giving directions for carrying out the color accompaniment to the Debussy composition it was found easier to label certain phrases as "The sigh," "The groan," "The double note melody," etc. "During the playing of the composition," relates the pianist, "it was nothing short of delight to me to find greyness coming on simultaneously with the sigh emerging into light as the piano brightened. I found

myself waiting with an eagerness which feared disappointment for the expected colors, as well as lights and darks. Light rays, however, are difficult things to handle. As an aid in conveying the proper feeling for those compositions whose meaning is none too patent, to the mystic super-subtle in the world of piano composition, the novelty, charm and value of a suitable, simple and charming lighting is indisputable. Whether the financial result will warrant the trouble and expense is the only question."

Winsted Chorus Sings "A Tale of Old Japan"

WINSTED, CONN., May 15.—Coleridge-Taylor's "A Tale of Old Japan" was given its second performance in America on May 8 by the Winsted Choral Union, assisted by Mrs. Caroline Hudson-Alexander, soprano; Mme. Isabel Bouton, contralto; Lambert Murphy, tenor, and Earl Cartwright, basso. Mr. Paine's singers added to the success that they have already won and the work of the soloists was highly pleasing throughout. The Boston Festival Orchestra furnished the accompaniment.

Louisville Liederkrantz Anniversary

LOUISVILLE, May 18.—One of the oldest singing societies in America is the Louisville Liederkrantz, which celebrated its sixty-fourth anniversary on May 15. The present director is Anthony Mohlengraft, who has built up an excellent singing body. Mrs. Mohlengraft is the efficient accompanist. For the anniversary concert the club sang numbers by Gade, Wersching, Wagner, Koemmenich, Isenmann, Miller, Podhertsky and Claassen. The soloists were Lucy Harris, soprano, and Frederick Nuetzel, baritone. H. P.

At Nice Strauss's "Salome" has just had its first performance in France outside of Paris, with Mariette Mazarin in the name part.



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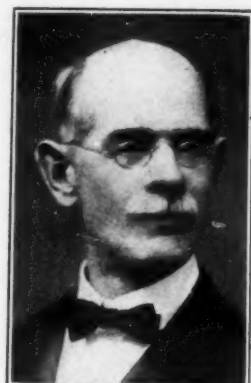
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OBERLIN'S CROWNING MUSICAL EVENT

Festival Programs Furnished by Local Choral Union, Damrosch Orchestra and Distinguished Soloists—César Franck's "Beatitudes" the Feature—Work of the Oberlin Conservatory of Music

CLEVELAND, May 18.—The five weeks' tour of the New York Symphony Orchestra, with Walter Damrosch, conductor, and four excellent soloists, Gertrude Renyonson, Corinne Welsh, Paul Althouse and Arthur Middleton, drew near its close with its engagement at Oberlin, O., last Monday, and its participation in the Oberlin



Dr. Geo. W. Andrews,
Director Oberlin
Musical Union

festivals marked the most important event of the Spring season in northern Ohio. Two programs were given on the same day, the more important, in the evening, being devoted to César Franck's "Beatitudes," sung by the Oberlin Choral Union, under the direction of Dr. George W. Andrews, with the assistance of three admirable local soloists, Margaret Jones-Adams, Herbert Harround and Charles Adams, in addition to the four principals traveling with Dr. Damrosch. Reinald Werrenrath sang the part of Christ with all the fine variation of tone and restraint of emotion required by this voice of benediction.

Mr. Damrosch, wisely anticipating the strain upon the listeners of the serious oratorio of the evening, gave a light afternoon program. There is no doubt that the "The Beatitudes" required a sustained attitude of responsive attention on the part of the listener only to be likened to the mood demanded by the celebration of a church mass.

Arthur Shattuck was the soloist of the afternoon concert and played the Tschai-kowsky B Flat Minor Concerto with splendid vim and fire. The orchestral part consisted of the Fifth Beethoven Symphony,

draws, the present head of the society. The choral masterpieces of every period of music have been presented, from Bach to Georg Schumann, and the performance of the "Beatitudes" this year, for the seventh time in eight years, shows the high and scholarly standards of the society, since this greatest of modern French choral works, perhaps more than any other similar composition, requires years of continuous study to master its profound beauties.

The Oberlin Conservatory of Music is a department of Oberlin College and the requirements for its entrance are identical with those for entrance into the regular college course. Those who propose to work effectively in music should have breadth of education as well as fervor of sentiment and technical proficiency; therefore, in connection with the practice of music and the study of the strictly musical



Members of the New York Symphony Orchestra Reading Newspapers from Home

branches of harmony and composition, there is also much insistence laid upon the

to that pursued in the best European schools, and in Berlin it is considered that the Oberlin Conservatory ranks as one of the three leading music schools of America, while in respect to standards it is second to none. Upon its roster of 816 students now in residence will be found students coming from California to Florida and Maine to Texas.

The conservatory is now occupying its new practice building, Rice Hall, a four-story stone structure divided into innumerable small sound-proof rooms to accommodate pupils in all departments of music study. On the first floor are fourteen organs of smaller size and one large concert organ, in addition to the great organ placed in the auditorium of Warner Hall. There are rooms of generous dimensions to allow for the free use of the voice for vocal pupils. There are rooms set apart for students upon orchestral instruments, and no one except Dr. Morrison, the director, and Mrs. Woodford, the dean, knows the number of the piano rooms. They are sufficient, however, for each pupil to have his assigned practice hours and the privacy for concentrated study which is impossible in the home or where a pupil puts a piano into his own rented apartment, while the methodical regulation of hours makes for continuity of effort.

The little town is wholly given over to the life of the students. When one attends an Oberlin festival one breathes always in an atmosphere of music. The Oberlin audience is one which attracts the attention of all artists who appear before it. Its intelligent young faces and discriminating applause give fresh inspiration even to veteran performers. ALICE BRADLEY.

CONCERTS IN EMPORIA

Performances by Local Orchestra and Research Club Much Enjoyed

EMPORIA, KAN., May 16.—With a notable concert by the Kansas State Normal Orchestra and two performances of Charles Wakefield Cadman's song cycle, "The Morning of the Year," by the Research Club, Emporia has enjoyed a little more music than it generally has in such a short space of time.

Carlton Wood's orchestra was assisted by ten visiting artists. Schubert's "Unfinished" Symphony opened the concert and was given a splendid performance. Wort Morse, a Kansas City violinist, played the first movement from Wieniawski's Concerto in D, for violin and orchestra, and won great success. Ray W. Wingate, baritone, sang a Haydn Recitative and Aria, and Florence Cross gave a good performance of Grieg's Concerto in A Minor for piano and orchestra. Beethoven's "Egmont" Overture closed the program.

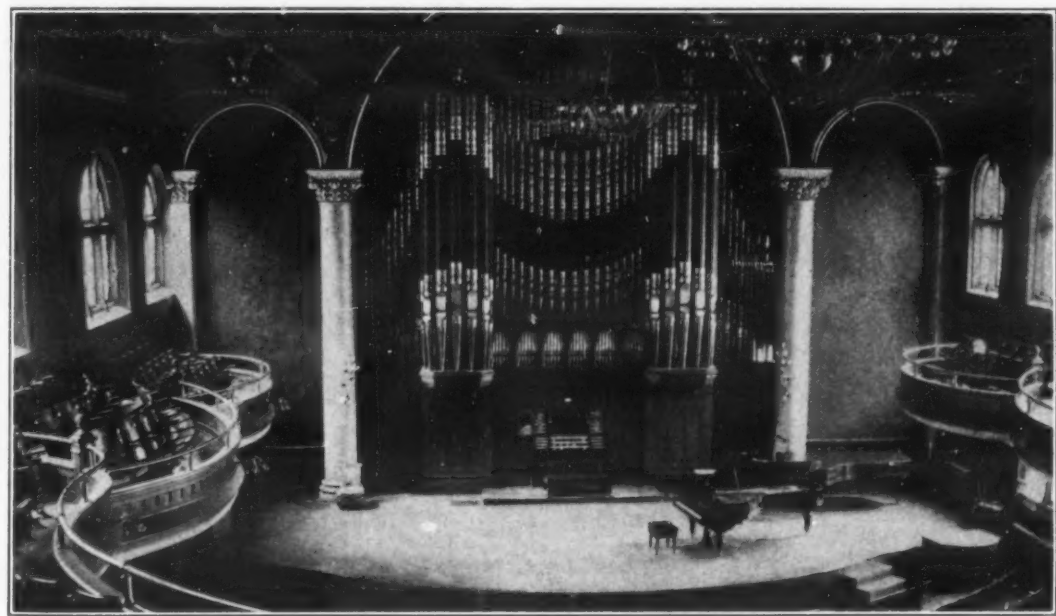
The Cadman song cycle as given on May 1 and so well was it received that it was repeated on May 15. Mrs. F. C. Meckel, soprano; Achsah Harris, contralto; Edwin Lewis, tenor; Ernest Hesser, baritone, and Grace Thompson, accompanist, were the local artists who so splendidly acquitted themselves. Mme. Schumann-Heink will sing here to-morrow night.

Ernest Hutcheson Plays Despite Injured Finger

BALTIMORE, May 16.—Ernest Hutcheson, the noted pianist, was able to perform at the piano last night for the first time since he injured one of his fingers while playing baseball several weeks ago. This was Mr. Hutcheson's farewell appearance of the season in Baltimore and he confined his efforts to playing two-piano selections with Harold Randolph, director of the Peabody Conservatory. The Liszt "Préludes" was given a wonderful performance by these artists.

"Girl of Golden West" Has Paris Première

PARIS, May 17.—Puccini's "Girl of the Golden West" was favorably received on its first performance in Paris last night at the Grand Opéra. Caruso, as Johnson, was in his best voice and Carmen Melis was a much applauded Minnie. There were many recalls after the second act.



Stage and Organ in Warner Hall, Oberlin, O.

Elgar's March, "Pomp and Circumstance," and a Strauss waltz.

The Oberlin Musical Union was organized in 1860 and few choral societies in the country have so fine a record. In fifty-two years it has had but two conductors, Prof. F. B. Rice, its founder, and Dr. An-

literary courses of the college, and the students largely avail themselves of these opportunities.

Under the present director, Dr. Charles W. Morrison, great advances have been made. He is ably supported by a corps of 36 assistants, most of whom have had for-

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BOSTON HAS WEEK OF INTERESTING RECITALS

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Mass., May 20, 1912.

EDITH BULLARD, the gifted soprano, was the soloist at a performance of "Elijah" given recently, assisted by forty members of the Boston Symphony Orchestra. Miss Bullard has been in constant demand during the season as concert soloist and has always sung with splendid success. She also appeared as soloist at a concert in Cambridge recently.

Carl Webster, the cellist, was the soloist at the Nashua Festival at Nashua, N. H., May 16 and 17, and will appear before the Chelsea Mendelssohn Club, on May 21. Mr. Webster will also be heard with the Boston Festival Orchestra Club at Cornwall, Conn., on May 22, at Easton, Pa., on May 23 and Nazareth, Pa., on May 24, with this club.

Estelle Woodruff Slocum gave her annual Spring concert on May 19, at which her pupils were assisted by an octet of mixed voices and the Bostonian Male Quartet. Mrs. Slocum has done considerable accompaniment work during the season, and is meeting with splendid success in the placing of her pupils. The octet of mixed voices is in connection with the Electric Study Club, of which Mrs. Slocum is the head. Mrs. Slocum has coached with Joseffy and is also a composer of note.

George J. Parker, the tenor; Mme Marie Sundelius, soprano, and Mr. Mayes, basso, sang the "Creation" in St. Johns, N. B., on May 14, and the following evening they gave a miscellaneous program in that city.

Adelard J. Harpin, the French-American basso, sang before the Seventieth Century Women's Association on May 13 at Brockton. He will be the soloist with the Plymouth Choral Society on May 21, when Gaul's "Holy City" and a miscellaneous program will be given.

Susan Brown, of Illinois, who has been taking a special normal course under the direction of Anna Miller Wood, has been engaged to take charge of the voice department in the Wesleyan Academy at Stanstead, Quebec. Miss Brown will also be the soloist in the Congregational Church in that city.

Marie Nichols, the violinist, who gave a joint recital with Olive Fremstad, on April 30, at Carnegie Hall, New York, has booked many engagements for next season for solo work as well as her trio work with Mme. Avis Bliven Charbonnel and Mrs. Annah Huntting.

On May 18 a pupils' recital was given at the studio of Thompson Stone. The program included numbers by Scarlatti, Beethoven, Chopin, Mendelssohn, Czerny, Lashner, played by the Misses Bentley, Washburn, Shapiro and Aldrich, Mr. Clogston playing Mendelssohn's "Song Without Words," No. 1, and Mr. Dole, the Second Movement from the Beethoven Symphony No. 7, with Miss Aldrich. Mr. Stone also played the Prelude and Fugue in D, Bach, and Etudes in E, F and G Flat, Chopin.

A piano recital was given by the pupils of Mrs. Mary G. Reed, assisted by Dorothy Hurd, soprano, and Beatrice Silverman, violinist, on May 6, the pupils taking part being the Misses Laila and Thelma Proctor, the Misses MacPherson, Horton, Penn, Bill, Gross, Britton, Lamson, Owen and Lennon. Mrs. Reed's pupils' recitals are most pleasingly given.

A song recital was given by Margaret G. Palmer, a pupil of Mme. Smart, on May 15, with Margaret A. Agnew, accompanist. Miss Palmer's program included several operatic selections as well as numbers by Handel, Lehmann, Bachelet, Daniels, Converse and Spross. Miss Palmer has a clear soprano voice, which was displayed to good advantage in the aria "Caro Nome," from "Rigoletto." She has a wide range and immediately won her audience by her first number, "Yes, the Prophet Is Here," from "Hérodiade," Massenet. Mme. Smart is having good success in placing her pupils. Her Summer school will open at Chelsea, Vt., on July 1.

More Aid for "Titanic" Musicians

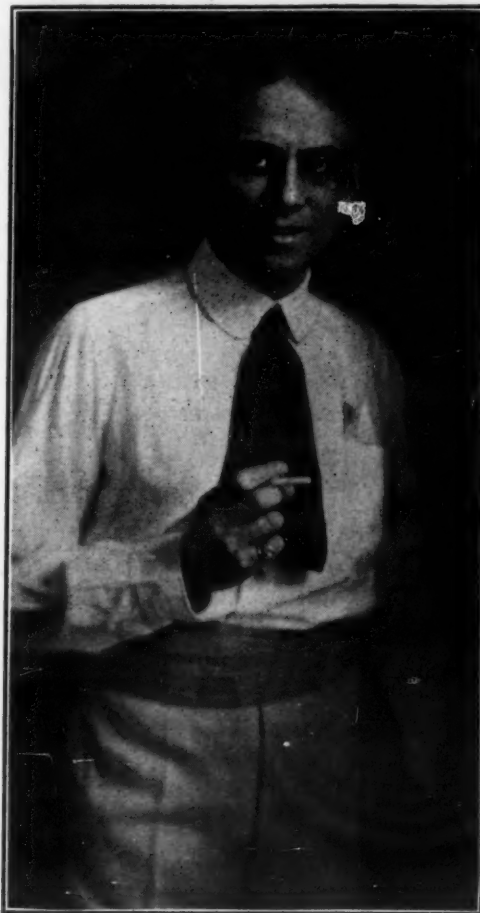
The Musical Mutual Protective Union of New York gave a concert last Sunday evening for the benefit of the families of the bandmen of the *Titanic*. Those who appeared were Maximilian Pilzer, violinist; the Barrère Ensemble, Alessandro Scuri, pianist; Mme. Carolyn Ortman, soprano; Frank Hauser, Frank Kaltenborn, Herman Kuhn, Max Barr and F. Borjes.

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JEAN PAUL KÜRSTEINER, the composer-pianist, is an essentially modern American. In music, as in politics, Mr. Kürsteiner is a progressive. His compositions proclaim him an apostle of modernity and in his teaching he is always ready to adopt new ideas. Mr. Kürsteiner discoursed on musical insurgency last week at his New York studio, where he devotes to his pupils here such days as are not spent in teaching at the Ogontz School for Girls, near Philadelphia.

"Anything in music which sounds good is good," declared Mr. Kürsteiner, "and that is why I have never been an advocate of any one method of teaching. Instead I have been known as a teacher who adopted the best features of various so-called methods and applied them according to the individual needs of the pupil. As no two hands are exactly alike, so no two students need exactly the same instruction."

"I do insist, however, upon all of my pupils grasping the relation between touch and tone. An invaluable secret in artistic piano playing is the faculty of making as short as possible the interval of silence between two chords. This demands that the arm be entirely relaxed and that the key be struck not by a blow but by a dead weight. Here the lower part of the

wrist becomes the important factor in producing the tone. Instead of using the old high finger stroke, the keys are to be 'kneaded,' as my old teacher used to say. In order to gain this effect the wrist must absolutely yield when the key is struck. When once the pupil acquires this knack of kneading the keys he will be able to sustain the tones so well that the bystander will not be able to distinguish whether or not the pianist is using the sustaining pedal."

"Quick-Pushing" the Keys

Here Mr. Kürsteiner stepped to the piano and illustrated what he had been saying. Next he demonstrated the very appreciable difference between such tones and those created by "quick-pushing" the keys.

"To be sure, the high finger stroke has its place in the player's technic," continued the pedagogue, "and I always start my pupils off with that, but I now have nearly all of them playing the piano in this manner of the modern pianist. There are times, such as staccato passages, when the 'quick-push' is necessary, and even the shoulder may be called in to supply the motive power when the piano is played against an orchestra. As a general rule, however, the pupil ought to follow the dictum that 'the wrist should be light as a feather, and the elbow as heavy as lead.' In this way, the player will gain a beautiful *legato*, as well as a tone which is round and one that will carry. The day is past for the pianist to pound the piano as if he had a grudge against it."

"Quite as important as the manner in which the key is struck is the way in which the fingers leave the keys. This is especially true in velocity, where the high finger stroke gives the fingers a greater distance to travel and makes it difficult for the pianist to play at the desired tempo. With the caressing or kneading of the keys the finger leaves the key quite naturally and is immediately in place, ready to produce the next tone."

"Another vital factor in the pianist's art is ability to make the melody sing. With the relaxed arm this becomes a knack of emphasizing the important note of a chord until it stands out like a solo voice."

Musical Punctuation

"One thing which I try to impress upon my pupils is the necessity for punctuating music in phrasing just as if one were punctuating written words by periods and commas. The notes at the close of a phrase are of great importance and if they are carried over into the next phrase the effect is just as incoherent as if the last words of a sentence were carried over into the succeeding sentence. You should be able to scan the lines of your music just as you scanned old Virgil's 'Arma virumque cano' in college."

Mr. Kürsteiner's theories of piano teaching have worked out so well in practice that he has been for twenty years the piano instructor at Ogontz School. His training was gained with Robert Teichmüller, of the Royal Conservatory at Leipzig, with whom Mr. Kürsteiner had the double relation of pupil and assistant.

"In Leipzig I first absorbed the influences which later made me a modernist in my

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composing," pursued the triply talented American. "I remember hearing some music of Moszkowski which struck me as containing elements of harmonic construction which I wanted to acquire. I kept observing the works of various composers until I made up my mind, and at the end found myself an exponent of what is now



Jean Paul Kürsteiner, Composer-Pianist, of New York and Philadelphia

called modernity. I have no patience with the old fogey musicians who make a fetish of rules at the expense of effectiveness."

"Imagination is the composer's chief friend and, if he forces his imagination to work when it seems unwilling, the composition will plainly show the results of this strain. I try to avoid such misuse of the imaginative faculty. For instance, I wrote the second part of my 'Canticle of Love' two years after I had written the beginning. It took me but an hour to write the music of the text referring to heaven, but when it came to making a musical picture of hell I found that my imagination balked and refused to give the necessary inspiration. Instead of plugging away without such inspiration I let the song drop until two years later, when I finally found just the musical idea for which I had been looking."

The composer here resumed his seat at the piano and played the "Canticle of Love," pointing out the part which it had taken him two years to write, with the moaning of the lost souls represented by a G natural played against an A flat.

A Prolific Song-Writer

Although Mr. Kürsteiner's entire career has been devoted to playing and teaching the piano, his compositions for that instrument have been very few, as compared with his songs. "I find a much broader means of expression in song composing," he explained. "The difficulty is in finding suitable poems. I always set the poem to music and not the music to words, for the poem is an inspiration to the composer. In my search for fine lyrics I keep my

eyes open all the time, and I pick up whatever poem may be suggestive to me, with the authors ranging chronologically from Bulwer-Lytton to Ella Wheeler Wilcox."

This American musician is modern in more ways than one, particularly in his departure from the old type of long-haired aesthete. Mr. Kürsteiner is a keen lover of outdoor sports, an expert sailor and a good tennis player. There is one sport that stumps him, however, and that is golf. "I can teach people how to play the piano," he remarked, "but my technic on the golf links is far from faultless." K. S. C.

Anna Case Draws Large Audiences on Tour

After an attack of bronchitis, which very nearly upset all her May bookings and prevented her from filling an important engagement on the second of this month in Cleveland, Anna Case, the lyric soprano of the Metropolitan Opera Company, has entirely recovered and has been able to fill her Spring bookings with a slight rearrangement of dates. She appeared at Meadville, Pa., on May 7, singing the soprano part in Mendelssohn's "St. Paul" with instantaneous success. On the 10th she gave a song recital at Warren, Pa., holding the audience from the first to the last of her offerings. This recital proved her to be an artist with box-office drawing powers, for the announcement of her recital brought a large number of people from Jamestown and other nearby towns, greatly in excess of the local manager's highest expectations. On May 14 she was soloist with the Monday Musical Club of Trenton, N. J., on the 17th with the Mendelssohn Club of Kingston, N. Y., on the 20th with the Orpheus Club of Poughkeepsie, both of these latter being re-engagements. She is still to be heard this week in Norwich, N. Y., and Keene, N. H.

Says Baltimore Will Have to "Hustle" for Opera

BALTIMORE, May 20.—Bernhard Ulrich, business manager of the Chicago Grand Opera Company, who was in Baltimore, says this city will have to hustle if it wants another season of opera from the Chicago Grand Opera Company. He would like Baltimore to have another season, but says the people will have to subscribe sufficiently to guarantee the company against loss.

W. J. R.

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DENVER'S FESTIVAL ENDS WITH A LOSS

**Financial Results Discouraging
Despite Excellent Attractions Offered**

DENVER, May 13.—Our third annual Spring Music Festival closed last Saturday evening, leaving a memory of some excellent concerts—and a larger deficit to be met by guarantors than that of last year.

Just at this moment the financial failure of this recent festival seems a matter of more vital concern than a discussion of its artistic features. The fact of a deficit of some \$2,000 or \$2,500 would not in itself discourage the promoters of the annual festival. But the fact that public response shows a decrease over previous years does discourage them, and one hears many expressions indicating doubt that there will be a festival a year hence. The management explains that as hundreds of the cheaper seats—fifty and seventy-five-cent ones—were unsold, the guarantors feel that the very people for whom the festival was planned are indifferent to it. The festivals were inaugurated by our Orchestral Association as an educational campaign, looking toward the ultimate organization of a permanent orchestra here. Several of the men who have been most loyal to the project now feel that this public is not ready to appreciate a first-class orchestra. Certainly it would require rather blind optimism to believe in any popular desire for frequent symphony concerts on the part of a public that will crowd the theaters for every popular theatrical or operetta performance, but "cannot afford" to buy tickets at one-half the cost for four symphony concerts once a year. The management even put in a special matinee with tickets at 25, 50 and 75 cents, and took in about \$150! Manager Martin, the Orchestral Association and the local press used every device to interest the public in the Festival concerts and no excuse of bad management may be offered.

The plain fact of the matter seems to be that the Denver public (like many another municipal public) responds to a sensational personality of the musical world rather than to music itself. Had Caruso or some other luminary of the stellar constellation been exploited at the recent festival the public would probably not even have bothered to learn the name of the orchestra "assisting," but rushed to the box office with open purses. Had Mary Garden been secured to do the Dance of the Seven Veils, with a box-office guarantee that at least six of them would be duly discarded, the S. R. O. sign might have been used. Two things this public demands—first, the promise of something sensational to secure its attendance, and, second, plenty of individual or solo "stunts" upon which to vent its enthusiasm. There must be something concretely personal in any performance to win general interest. This was illustrated repeatedly at the recent festival, as at previous ones. The orchestra might give splendid performance of a symphonic masterpiece, and there would be genuine applause from the musical element (probably 10 per cent. of the audience) and a desultory patter from the majority; but let there be a solo item—voice, violin, trombone, flute, kettle drum or cymbals—anything that focused attention upon an individual, and the other 90 per cent. would demand an instant repetition—this from the supposedly musical folk who *did* patronize the Festival.

And so the situation is this: Any one who hopes to educate this public to an appreciation for symphony orchestra performances and to make the public pay for its own education, must lure to the concert hall by promise of individualized sensationalism, and then, between spasms, administer homeopathic doses of symphonic music. Perhaps after patiently repeated tabloid doses given in this fashion the public that calls itself musical might learn to take its symphonies "straight." Perhaps. Either this or some Col. Higginson must open his checkbook and settle down to an extended term of education, during which he may pay the fiddlers.

Russian Orchestra's Performance

Artistically considered the festival was a success. The Russian Orchestra, under Mr. Altschuler, played five performances in the three days of the festival, and for the most part maintained a high standard of excellence. Only during the Saturday

matinée did Mr. Altschuler seem to fail in inspiring his men. The Beethoven Seventh Symphony, played then, was given a listless reading and a ragged performance. There were times, during the performance of other items, when Mr. Altschuler's tendency to sentimentalize melody passages by dragging tempos manifested itself to the detriment of the effect. But, on the other hand, the tone of the orchestra was unusually satisfying for a band of its numerical strength (forty-six players); the program offered unhackneyed works, mostly of intrinsic beauty, and at nearly all times the performances were eminently enjoyable. It is a temperamental orchestra, responding to the emotional content of music with fine enthusiasm. It is significant that, in five programs, there was no work by Brahms or Mozart, and only one by Beethoven, and that one indifferently played.

The most satisfactory program was, I think, that of Friday evening, when the orchestral items were Tchaikowsky's Fifth Symphony, two movements of Iljinsky's "Nur and Anitra" Suite, excerpts from Strauss's "Salomé" and the Chabrier "España" rhapsody. Mr. Altschuler and his men seemed elementally in sympathy with this program, and there were fine verve, pliability and tonal color in their playing. The Tchaikowsky symphony stands in memory as the most impressive offering of the series. The Rimsky-Korsakow "Scheherazade," played on the opening night, was another work to the performance of which the orchestra brought splendid enthusiasm. Other notable items were the two Caucasian Sketches by Ippolitow-Ivanow and the pretty if not profound Bizet "L'Arlésienne Suite" No. 2 and "The Garden of Death" by Vasilenko.

American Composers Represented

Three American composers were represented in the program—MacDowell by two movements of his Indian Suite, Stillman-Kelley by two movements from his "Aladin" Suite, and our own (Pittsburgh please take notice of the possessive) Charles Wakefield Cadman, whose "Vanishing Race," for strings, and "Pompador's Fan" were played at the opening concert, and so persistently applauded that the latter composition was repeated. Cadman's well-known melody gift, wonderfully versatile and spontaneous, is supplemented by an equal facility for orchestration. The plaintive melody of the "Vanishing Race" is fittingly carried upon sustained, richly modulating chords for muted strings, while the phrases of the coquettish "Pompador's Fan" are flirted about from one instrument to another with artful grace. Vera Curtis, soprano of the vocal quartet accompanying the Russian Orchestra *en tour*, sang "Circe's Song" from Cadman's cycle, "Songs of Odysseus" at the Friday matinee.

The final program of the festival Saturday evening was devoted entirely to the works of Wagner, and to many was the real feast of the series. No orchestra with less than fifty players can hope to realize all the possible effects of Wagner's colossal masterpieces, but the Russian Symphony met the handicap splendidly. There was nearly always a sonorous, warm body of tone, rarely failing in reserve power, and the climaxes were maintained in effective contrast. Without concerning oneself with comparison it may be said that Mr. Altschuler proved himself an intelligent and sympathetic director of the Wagner music. He played the "Lohengrin" Vorspiel, "Siegfried" Waldweben, "Ride of the Valkyries," Fire Music from "Die Walküre," Siegfried's Rhine Journey from "Götterdämmerung," Good Friday Music from "Parsifal" and Overture to "Die Meistersinger," besides several encores—too many of them, considering the length and solidity of the announced program.

The concertmaster of the orchestra, Gregor Skolnik, endeared himself to the audiences by his beautiful playing of several solo excerpts that fell to him during the series. He revealed a tone of exquisite beauty and a flawless technic.

The Soloists

The soloists were Alma Gluck, Mme. Rappold and George Hamlin. Mme. Gluck sang on the opening night, and quite captivated the audience by the sweetness of her voice and her buoyant personality. She tripped on and off the stage, smiling like a pleased child, bowing her willowy body and generally maintaining the illusion that she was having the time of her young life—all of which mightily pleased a public that, to quote one of its number, is tired of "fat prima donnas."

Mme. Rappold, who sang the second evening and final matinee, brought a more stately presence and equal graciousness. She sang Max Bruch's "Fire Cross" Ave Maria, the recitative and aria from Gounod's "Queen of Sheba," "Dich theure Halle" and the aria from "Il Trovatore." She sang with fervor, and her voice, especially in its medium range, was full and satisfying. Quite her best work was in Van der Stucken's "Komm mit mir in der

Frühlingsnacht," which she sang beautifully, as an encore, four times during the two concerts at which she appeared.

Mr. Hamlin sang the Spring Song from "Die Walküre" and the Prize Song from "Die Meistersinger" in the Wagner program. Mr. Hamlin's work speaks volumes for his musicianship and intelligence of song utterance. He delivered the Prize Song with such fervor that he earned repeated recalls. After the "Walküre" excerpt he gave as an encore Schubert's "Serenade" and, again recalled, sang with much spirit a ballad by the Denver composer, Lola Carrier Worrell, entitled "In a Garden." It is a pretty song and went buoyantly with the orchestral accompaniment written, *impromptu*, by Mrs. Worrell. The Denver public was glad of its recognition, even though it was scarcely in the atmosphere of a Wagner evening. For that matter, Mr. Altschuler himself effectually dispelled the Wagner "atmosphere" when, at the end of the concert, he led his orchestra in a performance of "Columbia, the Gem of the Ocean," in response to some real or imagined jingo sentiment. Probably the custom of ending public concerts with a national patriotic anthem is right enough, but some of us prefer our music straight.

Another soloist who, although not featured in the announcements, greatly pleased the Friday matinee audience by his singing of arias from "La Bohème" and "The Girl of the Golden West," was Henri La Bonté.

J. C. W.

YOUNG PIANISTS' RECITAL

Boston Students of Richard Platt Presented in Strong Program

BOSTON, May 20.—An interesting recital was given on May 14 by the pupils of Richard Platt, Mr. Platt playing the Grieg Concerto with Esther Greene at the second piano as a final number. The well-arranged program included the following:

"Du Bist Die Ruh," Schubert-Liszt, *Impromptu*. F. Minor, Fauré, Ellinor Clough; Papillons, op. 2, Schumann, Alice Park; "Sicilienne," Bach-Hensler, "La Fileuse," Raff, "Grillen," Schumann, Esther Greene; *Impromptu*, A. Flat Major, Chopin. "Erotik," "Homeward," Grieg, Katherine French; "Gondoliera," Liszt, Etude "Cascades," Gebhard, Clara M. Clarendon; Etude, op. 25, No. 7, Chopin, Barcarolle, Rachmaninoff, Marche "Militaire," Schubert-Tausig, Ethel Perkins; Nocturne, op. 9, No. 2, Chopin, "Bourrée," Fantasia, Chabrier, Hélène Dufort; Concerto, Grieg, Richard Platt, Miss Greene, second piano.

Miss Clough's opening numbers won the warmest approval of the audience. She had tonal fullness and scholarly conception. Miss Park played her Schumann number in the spirit of the composer, as did Miss Dufort her Chopin and Chabrier numbers. Miss Clarendon's Gebhard number, Etude, "Cascades," was particularly pleasing. Miss Greene excelled in her Schumann number. Both Miss French and Miss Perkins displayed that technical facility for which the pupils of Mr. Platt are so well known.

The three movements of the Grieg Concerto by Mr. Platt and Miss Greene was most ably done. Mr. Platt plays with true poetic feeling.

Bispham Always Busy

Since his song recital in Carnegie Hall, New York, in March, David Bispham has had but few idle moments. Besides other concerts in Manhattan and Brooklyn he has several times addressed large assemblages upon the possibilities of the English language in opera and in song recitals. Mr. Bispham recently returned from Toledo, Beloit and Sheboygan, Wis., Des Moines, St. Louis and Wheeling. He encountered big audiences everywhere he went.

Lagen Artist with Aborn Company

Anna Hull, the soprano, has recently completed a nine months' contract with the Aborn Opera Company, touring as far West as the Pacific coast. Miss Hull sang the rôle of the Sandman in "Hänsel und Gretel" in the Aborn company's New York production last week. Miss Hull is under the management of Marc Lagen.

SEVERAL NOVELTIES IN MILAN CONCERTS

Serafin Unearths Interesting Material—Two Sanmartini Symphonies Revived

Bureau of Musical America,
8 Via St. Marla, Fulcorina,
Milan, Italy, April 30, 1912

THE first orchestral concert at La Scala was marked by the performance of the "Sinfonia Domestica," by Richard Strauss, new to Italy, and compositions by Brahms (the Third Symphony), Wolf-Ferrari and others. The audience greatly admired the Strauss work, even if it was not deeply moved by it. In the second concert a new composition, "Epinicio," by Carlo Gatti, was performed and was applauded by a part of the audience, the composer receiving a recall. Maestro Gatti is profoundly versed in the technic of instrumentation and harmony, but this is not enough to vitalize a work of art in which inspiration is missing.

In the third concert two movements of a Suite, by De Sabata, a composer of but twenty years, was a feature that was found to contain much promise. De Sabata writes with the fervor of a true poet. His work elicited far greater applause than Debussy's Suite, "Iberia," which was, in fact, received quite without enthusiasm. The concert closed with two Slavic Dances, by Dvorak. Maestro Serafin conducted all of these concerts admirably and had a fine instrument to work with in the Milanese orchestra.

Ferruccio Busoni never obtained a greater success here than that of last night at the Conservatory. His virtuoso display in such compositions as the Variations of Paganini and Brahms was astounding and the same could be said of his playing of the Liszt "Legend," which, though so familiar, seemed last evening absolutely new and of exceptional artistic completeness also. Busoni appeared greater still in the Fantasia Cromatica and Fugue of Bach and in the Beethoven Variations. There was novelty of interpretation in his Chopin, but always the art of the supreme master.

In a remarkable concert at the Conservatory two unedited works of Sanmartini, the eighteenth century Milanese composer, were performed. They were symphonies composed for harp, flute, oboe, fagotto, cornet, trombone, tympani and cymbals and they interested a crowded audience greatly. Both works are light, fluent, of great simplicity and full of life and the germ of the modern symphony is in them. A hearing was also given the "Jena" Symphony, attributed to Beethoven's youth. Maestro Benvenuti proved a very good conductor.

The "Isabeau" of Mascagni has had a great success at Brescia, the tenor, De Muro, and the soprano, Maria Farnelli, arousing especial enthusiasm in it.

At the celebration of the dedication of the new bells of San Marco, in Venice, an exceptionally fine production was made of Rossini's "Barber of Seville." Rodolfo Ferrari conducted and *Rosina* was sung and acted with ability and finish by Elvira de Hidalgo. Titta Ruffo was *Figaro*.

The "Parisina" of d'Annunzio is to have two musical sisters, for it is said that the poet's "Fedra" and "Francesca di Rimini" are to be set to music. Ildebrand Pizzetti is working on "Fedra," and has already composed two acts, but the composer for "Francesca" has not yet been selected. Pizzetti was a collaborator with d'Annunzio once before, writing the *Intermezzo* for "La Nave." A. PONCHIELLI.

The next contest of Germany's male choruses for the Kaiser's trophy is to take place in 1913 in Frankfort-on-Main.

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SATAN'S GRANDMOTHER IN A BALLET

New Vienna Work Proves Clever and Amusing—The Music by Oscar Nedbal—Americans in Late Vienna Music—Sculptor's Tribute to Los Angeles Pianist

Bureau of Musical America,
Vienna, Ploosgasse 6 (IV.),
May 4, 1912.

LEOPOLD GODOWSKY gave a farewell concert at the Ehrbar Saal, Monday evening. In this he responded to a many-voiced demand, since, owing to his American tour next Winter, some time must elapse before he can again be heard here. As a natural consequence, it was a large audience that assembled to enjoy the popular artist's splendid playing and interesting program, which contained Schu-



Statuette of Lillian Ammalee, Pianist, of Los Angeles, by Viennese Sculptor, H. Taglang

mann's "Carneval," old French compositions by Rameau, Randrieu, Cormilly and Loeilly, Liszt's Sonata in B Minor, and selections from his own latest composition, "Waltermasken."

Two of Godowsky's pupils, Jessie King, of Chicago, and Hannah Spiro, of Alabama, played at the last Fortnightly Musical of the American Musical Club, on Monday afternoon, in Grieg's A Minor Concerto, rendering the fine composition on two pianos with great expression and precision. Daisy Kennedy, the young Australian violinist, who has already made a name for herself here, played the Tschai-kowsky D Major Concerto in splendid fashion. She was excellently accompanied by Walter H. Golde, of New York, who is

studying the conductor's art at the Vienna Conservatory of Music.

At a preceding concert of the club Lillian Ammalee, of Los Angeles, was the pianist, and Albert Cornfeld, of Philadelphia, the violinist. Miss Ammalee, who is about to return to America after more than a year's study with Leschetizky, leaves a host of friends behind. One of them, the well-known sculptor, H. Taglang, who last year executed the Leschetizky memorial bench in the Türkenschanz Park—pictured at the time in *MUSICAL AMERICA*—presented, as a souvenir to the departing artist, an exceedingly successful statuette of herself. The fortnightly musicales of the club have become a great drawing card, attracting Viennese visitors as well as Americans.

Aid for Deserving Students

During the last week the first occasion was offered to give timely help to a deserving young music student from the fund that was realized by the amateur theatricals which were arranged by a number of American music students last January, and at which an original operetta, written and performed by American music students, was produced and reported on at the time. The sums disbursed from this fund, which it is hoped will be increased by donations from music lovers who are not poor students, will be regarded by the beneficiaries as loans to be returned at some future time.

On April 22 the latest concert of the Philharmonic Choir took place in the Grosser Musikvereins Saal, Franz Schrecker conducting the Tonkünstler orchestra, and the soloists being Gertrude Foerstel, Ilona Durigo and Georg Maikl, of the Hofoper. At this concert there was heard here for the first time the Overture to "Princess Maleine," by C. Scott, favorably received, while Zemlinsky's Twenty-third Psalm, a fine work, was given a second hearing. The most interesting feature of the evening was "Das Klagende Lied" ("Song of Lament"), by Gustav Mahler, which was performed in Vienna ten years ago under the composer's personal direction. It was listened to with reverence and appreciation. The Philharmonic Choir will arrange one other concert this season, a so-called "interne evening," at which compositions by Josef Labor, the blind organist, who always numbers some Americans among his pupils in composition, will be performed exclusively. For the season of 1912-1913 this association proposes the production of the following works: "Gurrelieder," by A. Schönberg; "Der Sturm," B. Novak; choruses for female voices, by Schumann-Pfitzner; orchestra songs, by Szymanowski; the Eighth Symphony, by Gustav Mahler.

At the Hofoper a new ballet has been brought out, "Des Teufels Grossmutter" ("The Devil's Grandmother"), which follows alternately upon "Aphrodite" and "Madama Butterfly," and has scored a decided success. Oscar Nedbal, the excellent conductor of the Tonkünstler Orchestra, has written some exceedingly captivating and sprightly dance music to the amusing plot, of which Karl von Zeska and Gertrude Stöhr are the authors.

Heaven and Hell in Conflict

A painter has received an order for a picture and has found an excellent name



Scene from "Des Teufels Grossmutter," Oscar Nedbal's Ballet, Which Has Just Been Brought Out at the Vienna Hofoper

for it, "Heaven and Hell," which is seen in large gilt letters above the huge canvas. But as to any other ideas for it he is in dire despair, and thus some kindred spirits, among them his sweetheart, find him when they come to take him to a merry-making. He refuses all their supplications and, finally left alone, lies down to sleep in the worst of spirits. It is easy to guess that a dream now comes to his assistance. He is borne aloft into the ether by a smiling moon and presently finds himself where at his right is situated the gate of heaven, guarded by angels in rosy clouds, at his left the entrance to hell, flanked by raging fires.

A competition for possession of the artist now ensues between *Saint Peter*, the heavenly gatekeeper, and *Satan*, who is represented in correct evening dress as a dandy after the latest fashion, with cloven foot nevertheless visible through his patent-leather pumps. *Saint Peter* marshals forth angelic choirs, saints in glory, alluring Christmas trees, and like lovely and innocent charms; *Satan* enters the field with Veuve Cliquot, delightfully pictured and danced; roulette, with successful combinations of cards and the glitter of gold coins, and enticingly beautiful women. An amusing incident is the descent from the flies of a huge pair of scales in which the good and evil works of the arriving spirits are weighed.

Enter "Satan's Grandmother"

Satan throws the artist's pictures—his evil works, of course—into his side of the balance, which promptly drops alarmingly; but the painter has the saving idea to jump

into the other himself and succeeds in bringing down his side. He is now about to follow *Saint Peter* to the heavenly gate when *Satan* plays out his last trump, his *Grandmother*. This anything but engaging old lady enters on the scene only to be presently transformed into the painter's sweetheart and helps her artful offspring to carry off his prize. At this critical moment *Saint Peter* falls upon his opponent, and, between the two, the painter bids fair to be torn into pieces, when, fortunately, he awakes in his own room on the floor beside his couch, where he is found later by his friends on their return. They gather around the now completed picture with surprise and admiration, and the happy artist complacently accepts their congratulations.

An archaic menuet, a charming gavotte, a lively polka and two inspiring waltzes accompany the beautiful choreographic productions. The introductory waltz, in D major, is particularly melodious, and is heard again in the closing scene.

ADDIE FUNK.

Amandus Zoellner Makes Début as Violin Soloist

Amandus Zoellner, violinist of the Zoellner Quartet, accompanied by his brother, Joseph Zoellner, made his début as a soloist at the meeting of the New York Federation of Women's Clubs on May 3. Mr. Zoellner proved himself a violinist far above mediocrity. His tone is rich and full and his technique is brilliant. He received numerous recalls.

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CLARENCE WHITEHILL

The distinguished Baritone of the Chicago-Philadelphia Opera Co. scores tremendous success at Cincinnati Festival



From the Enquirer, May 8—The greatest interest as far as the soloists were concerned was naturally directed to Clarence Whitehill, the baritone, who assumed the title role. His is a very fine voice, which is not only handled with technical finish and advantage, but which is also employed to express a very musical nature. His Elijah was full of fine contrasts, both dramatically and vocally, while his singing of the familiar, "It Is Enough," secured for him a veritable ovation. Much was expected of him, and it is a pleasure to state that all anticipations were realized.

From the Enquirer, May 9—The soloists also measured up far more satisfactory than on the opening night. Again the honors went to Clarence Whitehill, who sang the Voice of Christ. The beautiful lyric phrases which are allotted to this character role, and especially the wonderfully beautiful closing episode, "O Come ye of My Father Beloved," were rendered by him with such dignity and purity as to give them all the exaltation of a fervent prayer.

Mr. Krehbiel in his dispatch to the New York Tribune—Among the solo singers the honors went again to Mr. Whitehill and Mr. Martin, having music to sing which at times approached the sentimentally dramatic and won a good measure of approbation from the audience.

Mr. Clarence Whitehill is available for concerts under the exclusive management of the

WOLFSOHN MUSICAL BUREAU
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WAGNER'S PRAISE OF MOZART'S "DON JUAN"

THE Opéra Comique is to revive Mozart's "Don Juan," which is to be given as nearly as possible as it was produced when first performed at Prague in 1787 under the composer's personal direction. In connection with the performance a hitherto unpublished letter written by Richard Wagner to Felix Mottl in 1882 has just been printed, and the New York *Sun's* Paris correspondent reproduces it. In it Wagner speaks of "Don Juan" and Mozart with admiration and praises French composers in terms somewhat unexpected from such a quarter. The letter reads:

May 1, 1882.
MY DEAR FRIEND—I am told that you are going to produce "Don Juan." I am glad of that for your sake who understand "Tristan and Isolde" so well. I believe that you will understand better than any one in the world what love is. You have developed in my "Tristan and Isolde" so much beauty and divine charm that I am only too proud to be able to entrust my works to you.

The present leader of the orchestra at the Opéra writes to me that he has spoken to you of me and has discussed my works with Reyer, whom the French place in the first rank of their musicians. Henceforth I will not retain my disdain for Reyer. Catulle Mendès has brought me to recognize that he is in spite of everything a great musician, and then you adore Saint-Saëns. Between you and me, you are not wrong.

I must tell you how you should conceive *Don Juan*. He resembles my *Tristan* in his enthusiasm for love and in inspiration. Mozart has been able to accomplish

something that is not to be found any more, except in France. I have spoken of it often enough to Catulle Mendès and he has told you, he writes to me. I must confess that the French, to-day better than ever, know how to make themselves worthy of such a fine opera of love.

Take great care of the minuet, the quadrille and the German dance which Mozart composed for the act of the ball, which I am sure will be part of your production. It will be a treat for the French if you give it a hearing in Paris.

Three small orchestras should be placed on the stage. They are separated from one another and do not play, as you know, while the orchestra plays. Make these three little orchestras, with your great talent, lay so differently from one another that no one will be able to withstand the charm that you arouse, as you do when conducting my "Tristan."

Oh, dear friend! I have been playing the minuet this morning and I am entirely captivated by it. Look at Offenbach. He can do what the divine Mozart does. My friend, in things like these the French hold the secret. There are very many things for which I have good will toward them. But this truth, which is as clear as noon-day, must be recognized. Offenbach could have been a Mozart. I believe that Auber would have come near it also.

Restore the grand finale of the second act. That is urgent and absolutely necessary. You tell me that you are at the piano yourself for the first. Accompany the recitatives, if you please, with the piano, the later ones also. I know you to be a past master in that. With a hearty handshake,
RICHARD WAGNER.

MILWAUKEE CHORAL CONCERT

Evan Williams, Chief Soloist in Club
Program of Much Excellence

MILWAUKEE, May 22—The Arion and Cecilian Musical Clubs closed their thirty-second successful season with a concert at the Pabst Theater. As soloists the clubs secured Mrs. Ora M. Fletcher and Evan Williams, while the cantata "Endymion's Dream," by Coleridge-Taylor, was sung by the chorus.

Evan Williams scored a triumph in his favorite aria, "Sound the Alarm," from Handel's "Judas Maccabaeus," and especially in Hugo Kaun's "Native Land" and "The Victor," two ballads which have gained great popularity in Milwaukee of late. Mrs. Fletcher obtained her full share of the applause for an artistic presentation of ballads by Handel, Lang, Protheroe, Goring-Thomas and Ambroise Thomas.

The six choruses of "Endymion," to which the Arion and Cecilian singers devoted five months of ardent study under the able leadership of Professor Protheroe, resulted in smooth choral accompaniment to the solos of the musical story. In the "Endymion" choruses, as well as in the "We Never Will" excerpts from Handel's "Judas," in Protheroe's "Twilight" song and a four-part setting of the touching Irish ballad, "Silent O Moyl," the combined choruses, accompanied by Charles W. Dodge, achieved a decided success.
M. N. S.

Gorky Writing Libretto for Opera by Chaliapine

Maxim Gorky, who resides at present at Capri, Naples, has undertaken, according to the New York *World*, to write the libretto for an opera based on Russian folk life. The music will be written by the famous Russian baritone, Chaliapine, who as a youth tramped to St. Petersburg barefoot with Gorky in search of work. The two have been reunited after thirty years and are now busily engaged on their joint work at Capri.

Damrosch Orchestra Returns from Tour

The New York Symphony Orchestra returned last week from its annual Spring tour of five weeks. The orchestra has traveled South to Augusta, Ga., and North to Cedar Rapids, Ia., a circuit of twenty-two cities, and has given fifty concerts. Various festival choruses took part with it in Gounod's "Gallia," Saint-Saëns's "Samson et Dalila," Sullivan's "Golden Legend" and Haydn's "The Creation."

Walter Damrosch, who has conducted a season of more than 200 concerts, will leave for his Summer home on Lake Champlain.

REGINA VICARINO

Prima Donna Soprano

Following the most successful operatic engagement in the annals of the City of Mexico, Miss Vicarino is now winning new laurels as Prima Donna at the Payret, Havana.

"Miss Vicarino was greeted with salvos of applause as a just reward for her artistic work. She was a most charming Mimi, and she and Signor Constantino were repeatedly recalled before the curtain."—*El Triunfo*.

"We have had Patti, Neillson and Storchio in Traviata, and now we have one as great as any—Regina Vicarino."—*El Diario*.

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CAROLINA WHITE A FLORENCE "MINNIE"

American Soprano Achieves Success in the Puccini Opera—Enthusiasm for Ysaye—Meta Reddish and Other American Artists Adding to Their Laurels—Paul Allen Writing a New Opera

FLORENCE, ITALY, April 30.—Among recent concert gives the potent name of Ysaye is chief. The violinist gave two concerts at the Salone della Pergola, and although the season is far advanced, two concerts in general are scarcely well attended, attracted large audiences and created great enthusiasm. The Kougertsverein Orchestra, of Munich, under the direction of Ferdinand Löwe, has also given two concerts, with programs devoted to standard compositions of Beethoven, Wagner and Brahms, and although their playing seems to be somewhat lacking in sweep or depth of emotion, their reception by the warm-blooded Italians was of the most enthusiastic and Löwe was proclaimed a master conductor.

Puccini's "Fanciulla del West" has been the chief operatic event, and the American soprano, Carolina White, has sung the rôle of Minnie on several occasions with great success. Puccini was present at one of the recent performances, and, although his newest opera has not met with entire approbation here on the part either of the public or critics, he was given an immense personal ovation by the Tuscans, who consider him one of their great glories.

Besides Carolina White, another American singer, Meta Reddish, who has sung "Sonnambula" at the San Carlo, in Naples, and "Rigoletto" and "Traviata," at Venice, has been in town, and has been pursuing further study with Kate Bensberg-Barracchia. Miss Reddish, who is regarded as one of the coming American singers at present in Italy, has a charming light soprano voice, and is an excellent actress. She has been working hard here in preparation for engagements in the Autumn, and is very enthusiastic over the results she has obtained under the direction of her American teacher.

Another of Mme. Bensberg-Barracchia's pupils, the soprano, Miss Daker-Fletcher, has just given a song recital at Bechstein Hall, in London, and elicited long and complimentary notices from the most prominent papers there. Mme. Bensberg-Barracchia herself, whose public appearances have unfortunately long been confined to an occasional concert here, has just given one with the American pianist, Clarence Bird, the latter recently returned from a series of concerts in America. Both artists were greatly applauded by their many admirers. Among Mme. Bensberg-Barracchia's most successful numbers were "Extase," by

Henri Duparc; "Le Nil," by Xavier Leroux, and a graceful old French melody in gavotte rhythm, "Viens, Aurore," which she



Meta Reddish, American Soprano, Now Singing in Opera in Italy

sang with fascinating charm and perfect vocal finish.

The tenor, Martin Richardson, who is studying here with Lombardi, and who sings with much fire and power, and Mabel L. Hastings, soprano, who met with her wonted success in a highly attractive program at her annual recital, are among other Americans who have participated in the activities of this closing season.

For the Summer we are promised a season of such old operas as "Norma," "Don Pasquale" (Why is this entrancing comic opera not given in New York?), and "The Barber of Seville," which latter, by the way, has just afforded the baritone, Titta Ruffo, a tremendous success at the Teatro Verdi.

We hear that Leoncavallo is in town at work on a three-act opera, while our own American composer, Paul Allen, is also writing a new opera. It will be recalled that the performance of Mr. Allen's first opera, which was to have been given last January at Trieste, was unavoidably postponed. His second opera will be longer than the first. The librettist is Carlo Zangarini, who adapted and translated the "Girl of the Golden West" for Puccini.

C. B.

Cantata by Brooklyn Schubert Club

The Schubert Choral Club, of Brooklyn, gave "The Erl King's Daughter," by Gade, at the Academy of Music, on May 8. Under the baton of Wilbur A. Luyster there was a creditable performance, with Eleanor Owens, soprano, as the Erl King's Daughter, and Alvah Edgar Nichols, baritone, as Oluf. "Love and Spring," by Max von Weinzierl, was rendered in a spirited manner by the club, followed by Hoffman's "Barcarolle." "Night" was somewhat marred by the superabundance of sopranos. Florence Detheridge, contralto, who sang as Oluf's Mother, rendered "A Love Note,"

by Rogers, and "A Summer Night," by Goring-Thomas, with excellent effect. Miss Owens gave Parker's "Love in May" and "O, Come With Me in the Summer Night." "The Watchman," by Squire, as sung by Mr. Nichols, merited its encore, after which Miss Owens and Miss Detheridge sang "The Passage Bird's Farewell," by Hildach. Julia Ross accompanied on the piano.

G. C. T.

American Singers Best Linguists, Says Whitehill

"American singers have made an enviable name for themselves. Many of them have had notable successes in many nations. And there is a good reason for this, besides the fact that in many instances they have possessed superior voices," said Clarence Whitehill, the Metropolitan American baritone to an interviewer for the New York Times.

"An American singer is obliged to go abroad for his experience and he must pass through much before he becomes successful. He is obliged to learn languages at first, and so you will find that the American singers at the Metropolitan Opera House are more proficient linguists than any of the other singers, and consequently more useful. Olive Fremstad or Geraldine Farrar can sing in any of the operatic languages. So can Ricardo Martin, Putnam Griswold and many others. This is true of some foreign singers, but to a less degree. Now, this is a great factor in the success of the American singer, and one that should not be overlooked."

The San Francisco Musical Club's program at its last meeting was devoted to the works of modern French composers. Those participating were Eveleth Brooks, piano; Marian Cumming, vocal; Cecil Rauhut, violin; Mrs. Albert Phelan, vocal; Mrs. Edward E. Young, piano; Mrs. George Winchester, vocal; Joe Blodgett, vocal; Mrs. Alfred Fay and Florence Hyde, accompanists.

MISS LYNE USES VERDI SCORE ON HAMMERSTEIN

Young American Singer Just Misses Oscar's Famous Headpiece—Salary Differences Enrage Her

LONDON, May 15.—Apparently all is not well in Oscar Hammerstein's coterie of American singers. Felice Lyne, his brilliant young soprano, almost knocked Oscar's famous headpiece into a hat of the "cocked" variety yesterday when she hurled a score of Verdi's "Rigoletto" at him.

When Miss Lyne was not as famous as she is to-day she signed a five-year contract with Hammerstein, which, since success has come to her in such large measure, she feels is a better contract for the impresario than for herself. This agreement and the salary carried with it have for a long time caused considerable hard feeling between the singer and her manager, and it was in one of the arguments along this line that the young soprano became enraged and used the Verdi score as a weapon of assault. Aside from the upsetting of his dignity, Mr. Hammerstein escaped injury, but Miss Lyne is suffering from a bruised thumb.

Just what the outcome of this affair will be is problematical. Last night Miss Lyne's rôle of *Marguerite* in "Faust," in which she has won success and which she sang before the King and Queen recently, was taken by Berthe Caesar, Hammerstein's new French soprano. Miss Lyne's only appearance this week is to be as *Gilda* in the production of "Rigoletto" to-morrow night and unless the differences between herself and Mr. Hammerstein are patched up there is the chance that Miss Lyne's operatic career may come to a halt until her contract expires, and that she will be confined to concert appearances.

Vilmos Beck is to be the *Beckmesser* of Hammerstein's production of Wagner's "Master-Singers" in English in London.

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moderate tempo

The wild sweet scent of the

brist, The bloom of a blue-bird wing The

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I love and the world is mine

Words by FLORENCE BARKER CHATES FRANK LYNES

Moderate expressive

For me the sea, mine buds just

fold And all the world is mine, the

pro, the beauty like me, let gold And the wild "pale" "pale" let

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE

NICHOLAS DE VORE
Manager
Chicago Musical College Building
624 Michigan Boulevard

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
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New York, May 25, 1912

EXEUNT TWO ADVERTISERS: THE REASON

The following correspondence passed hands last week between Ernest L. Briggs, of Chicago, and the Musical America Co. Mr. Briggs conducts a press bureau and represents the business interests of certain Chicago musicians.

The correspondence is printed here in full because the issues involved affect the rights of every subscriber to MUSICAL AMERICA:

Briggs Press Bureau, Chicago, Steinway Hall.

MUSICAL AMERICA, New York, Chicago:

GENTLEMEN:—I enclose orders for cancellation of Foerster and Bergey ads. I see no reason why these advertisements should not be renewed later.

In the Foerster case the advertising is discontinued because of a review of Mr. Foerster's concert which stated in effect that Mr. Foerster was a better teacher than concert artist. Whether or not this is true is immaterial. I wrote you some time ago in reference to another matter my opinion concerning a publication that exists solely by revenue obtained from musical artists. I cannot see why such a publication should publish material which is a direct blow to the business interests of its advertisers. I do not presume to suggest or dictate the policy of any publication, and would have no quarrel with you if you ignored any artist, or simply treated concerts as a matter of news, but I find that advertisers will not submit to adverse criticism in class publications.

I believe MUSICAL AMERICA an excellent medium for the publication of criticisms which have appeared in various mediums, but certainly cannot make this arrangement when the publication gives in its columns adverse criticism concerning the artists under my management or who intrust funds for publicity to me.

I have had an appropriation for Mr. Alexander Seibald. He would not use MUSICAL AMERICA because of the reprinting of a newspaper criticism which did not give him what was in his opinion, and in my opinion, fair consideration. Mr. Seibald can pay for the reproduction of any criticisms which he may care to have reproduced.

The American Guild of Mandolinists planned to spend money in MUSICAL AMERICA advertising, but could not after the magazine had suggested that the next thing would be a striving for recognition by players of percussion instruments.

I regard MUSICAL AMERICA as one of the best advertising mediums for the musical artist and wish to co-operate in every way possible, but so far since Mr. de Vore has arrived in Chicago every concert given under my management, or by artists under my management, has not received favorable notices. I do not ask for such, but prefer to be ignored if the magazine cannot assist the advertiser. I may say, in conclusion, that I believe Mr. de Vore has not discriminated against me and that he has in each case expressed honestly an opinion which I regard as uncalled for.

With best wishes, I am

Very truly yours,

ERNEST L. BRIGGS.

Here is the reply to Mr. Briggs's letter:

May 17th, 1912.

Briggs Press Bureau, Steinway Hall, Chicago, Ill.
DEAR SIR:—Your letters of the 14th and 15th inst. to hand.

We have written to Messrs. Anton Foerster and Theo. S. Bergey under this date, as follows:

"DEAR SIR:—We are in receipt of a letter from the Briggs Press Bureau, of Steinway Hall, Chicago, notifying us to discontinue your advertisement in our paper. We beg to inform you that it will be taken out of the next issue and under no consideration can we ever accept your advertisement again so long as you are under the management of the Briggs Press Bureau.

"Very truly yours,

"THE MUSICAL AMERICA COMPANY."

We beg to inform you that this applies also to anyone who may now or in future be under your management. We cannot under any consideration—on the strength of your letter—accept any business from you.

Our position as to the policy of our paper was clearly defined in an article written by our editor, Mr. John C. Freund, with reference to the Spalding matter, which you have undoubtedly read, or if not, and you will kindly notify us, we will be pleased to send you a copy of the paper in which said editorial appeared.

In other words, your letter puts it up to us, as clearly as the English language can possibly do, that anybody who is going to be under your management and who advertises in our paper must not have anything in the way of adverse criticism. How long do you suppose MUSICAL AMERICA would exist if we were to follow the suggestion made in the second paragraph of your letter?

"I find that advertisers will not submit to adverse criticisms in class publications."

We assure you that we do not want that class of advertisers. You seem to forget that an advertiser cannot get any value out of a newspaper unless the newspaper has the respect of its readers, and if we were to accept money from advertisers with the understanding that they practically had the right to dictate in its reading columns anything in the way of articles or criticisms that may appear in the paper, we would cease to be a self-respecting newspaper and it would be impossible for us to hold either the respect of our readers or the respect of the representative advertisers to-day in the musical profession. Besides, such a policy would be an absolute betrayal of the confidence of the thousands of readers that MUSICAL AMERICA has to-day, on which confidence the tremendous circulation of MUSICAL AMERICA has been built.

We thank you for your expressed confidence in MUSICAL AMERICA as an advertising medium, but we are afraid that under present conditions, with your ideas as to the way a musical paper should be run, that it would not be accepting your money in good faith if we took business from the artists under your management.

Very respectfully yours,

THE MUSICAL AMERICA COMPANY.

WHY HEAR PADEREWSKI?

The Pretoria News, evidently eager to reveal its total darkness to an at least partially enlightened world, published the following open letter on the occasion of Paderewski's recent visit to South Africa:

"What have you done for the world? What do you do? You play the piano. I am told that you play the piano better than any other living pianist. I am not prepared to dispute that, but, after all, what is there in playing the piano?"

"We had a man here the other day who could not only play the piano, but seventeen other instruments, including the jewsharp. Nobody made a fuss about him. It cost only two shillings to hear him play all his instruments; he did not have the Mayor to receive him, nor did he charge a guinea (\$5) for his front seats."

An answer to this letter calls, not for a champion of Paderewski, but for a champion of Life, of the mind, the soul, the imagination, the vision and ideal, of Man.

The question is not directed to Paderewski; any other famous pianist who might have been present would have served equally well as an excuse for the exaltation of darkness thus proudly achieved by the Pretoria News.

The letter is an admirable example of the sort of expression given voice to, from time to time, by the militant and blatant utilitarian, the man who is totally incapable of aspiration, totally blind to ideals of any kind, blind even to the gracious quality of fancy—and who would exult, like Alberich over his curse, if he could but drag everyone else into the pit of his own darkness. The style of expression of the letter is cleverly devised to convey the impression of the honest questioning of a practical mind, and at the same time to appeal to that narrow and complacent practicality that he dully sees in others, but cannot understand, the joy that flowers in art—and therefore hates it.

The editor of the paper, or whosoever it was that voiced himself in the open letter, would have made out a better case for himself if he had done the very thing he disavows the intention of doing—that is, if he had challenged the supremacy of Paderewski as a pianist. In that case he would at least not be trumpeting to the world his pitiable disbelief in all art.

He asks, in reality: What does one of your kind do for the world? What can anyone do for the world by playing the piano? By what right do you charge more than any mountebank?

The mere asking of such questions is a confession of poverty of spirit, of incapacity to rise above the stodgy force, by which one maintains life, to the exuberant spirit with which one beautifies it. It is a confession

of complete ignorance of all that underlies the existence of art in the world, and of all that constitutes art values.

The status of the Pretoria News does not revert to that of the primitive savage. It is lower than that. The savage is keenly alive to the fundamental forces in life that make for art. It does not suffice him merely to make a jar that will hold water. He must decorate it with fanciful symbols. His blanket must not merely serve to keep him warm. It must represent his pleasure in design. Even in primitive life, the better the artist, the higher the value of his product.

The Pretoria News represents the only human type that can be lower than the savage, namely, the degenerated modern man. Such a man, his natural and savage exultation in life lost, knows only a dead level of existence that a savage would despise. Whether he is brought to this pass through his own fault, or by the fault of external economic conditions which have made him "The Man with the Hoe" is a matter between himself, the priest and the economist. He is to be pitied in any event.

The writer of the letter confesses to having no more pleasure in a master's interpretation of a masterwork (remembering that it is not Paderewski, but piano-playing, that he challenges) than in the juggling of keys by a mountebank.

Does it ever occur to such dull-wits that there is a mental and spiritual difference in men? That a musician might be the transmitter of the higher vision and joy of one man to the consciousness of another tuned to receive it, as a properly tuned wireless receiver picks up the transmitted message? Who is there who has loved Chopin's "Funeral March," or Schumann's "Traumerei" and been made happier by these melodies, who would be just as glad to hear the pianistic tinklings of a vaudeville artist, and who would pay just as much for the privilege?

PERSONALITIES



Musicians on the Scene of Battle

Edwin Shonert, pianist, and Verna Page, violinist, of the Ernest Gamble Concert Party, are shown above in Juarez, Mexico, during the present revolution. The adobe house gives striking evidence of the engagement that took place the day before. The town was then in the hands of the revolutionists. Nearly all the shops had been looted and the government buildings had been destroyed. The Gamble party witnessed a bull fight in which the matador was killed by the infuriated bull—a rare occurrence.

Parlow—Kathleen Parlow considers the Glazounow Violin Concerto in A Minor the finest work for the violin by a Russian composer since Tchaikowsky. She has the authentic conception of the work, having twice played it in Russia under Glazounow's baton.

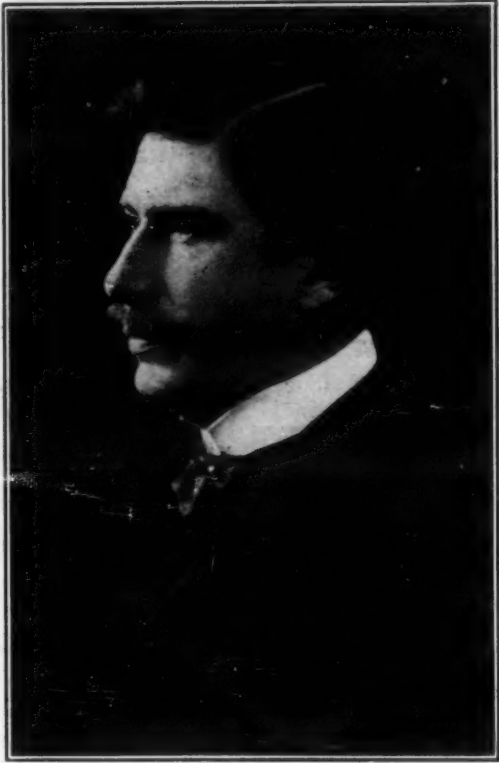
Saar—Louis Victor Saar, the Cincinnati composer, comes from a distinguished musical family. His father, Louis H. Saar, who died last year, was for some time chorus conductor at the Metropolitan Opera House, when Dr. Leopold Damrosch was conductor, and his mother was a noted opera singer in Europe and a first cousin to Franz Schubert.

Cunningham—The keen wit and charming personality of the wife of Claude Cunningham, the baritone, were thoroughly enjoyed at the recent Springfield Festival, where she added much interest to that important element of every festival, the social side. This was the first series of concerts Mrs. Cunningham has been able to attend since her recent serious illness. Two luncheons and a dinner party were given in her honor, at one of which she was asked if she believed in woman's suffrage. "Of course I do," replied she. "Let them suffer! The men have to!"

Lhévinne—Whatever other plans Josef Lhévinne may make in connection with his visit to America next Winter, one thing is positive, and that is that his wife and child will come with him. Lhévinne is devoted to his family. Despite his tremendous success there were few unhappier artists in America last season than Mr. Lhévinne. Without his family he declares he was lost, and it was fortunate for him that his engagements kept him so constantly busy.

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Max Pauer, the Eminent German Pianist, Who Will Tour This Country Next Season

From Stuttgart comes the announcement that Max Pauer has selected Beethoven's "Emperor" Concerto to play at his debut in America next season.

Professor Pauer's first engagement in this country is with the New York Philharmonic Society at Carnegie Hall, at the pair of concerts scheduled for January 17 and 18. Another date already closed for Pauer by his American manager, M. H. Hanson, is a recital in Chicago on February 9.

During the last year in Europe Pauer's popularity has grown because of the works he has elected to play with the leading orchestras. The list includes all the compositions that are in the repertoire of pianists who understand the tastes of the better musical element. During the last six months Pauer has played the Beethoven Concertos, in C Minor, G Major and E Flat; the Schumann Concerto; the Mendelssohn Concerto in G Minor; the Weber Concertstück in F Minor; the Brahms Concerto in B Flat Major; the Liszt Concertos in E Flat Major and A Major; the Saint-Saëns Concertos in G Minor and C Minor and the Saint-Saëns "Africa" Fantasia; the Tchaikowsky Concerto in B Flat Minor; the Rubinstein Concerto in D Minor and the Mozart Concerto in A Major.

Although he was born in England, Max Pauer is half German, his father having been a Teuton and his mother English. He has resided in Germany for some years, however, and has naturally absorbed German musical ideas and German ideas in education. As the head of the piano department of the celebrated Stuttgart Conservatory of Music Pauer has endeared himself to many American and English students and it is partly due to the friendships he has formed in Europe among Americans that he has decided to visit America next year.

Zoellner Quartet to Complete Western Tour

The Zoellner Quartet, which has had a very successful season this year, goes West in June to complete its Western tour, playing in numerous places in Pennsylvania, Ohio, Indiana and Kentucky. The quartet has not yet made definite plans for remaining in America next season, although it is positive it will be here after January 1, as many engagements have been booked after that time.

American Pupil of Moratti Engaged for Posen Opera

BERLIN, May 4.—Elsa Lyon, known to her American friends as Elsa Hirschberg, and for the last few years one of the most gifted pupils of the Italian voice teacher, Vittorino Moratti, has just been engaged for the Posen Stadttheater. In the early

Spring the director of the Posen Opera heard Miss Lyon sing, and appreciating the fine qualities of her voice and her splendid training immediately offered her a two years' contract, beginning September, 1912. This young American mezzo soprano was engaged without having to undergo the usual formality of a "Gastspiel," but instead had the opportunity to make a real debut in the rôles of *Erda* in the "Rheingold" and "Siegfried." Her success in both operas was pronounced and the press of Posen comments on the artistic ability of the young American in terms of high praise. O. P. J.

KIENZL'S NEW OPERA

"Cow Bells," to Be Produced by Chicago Company, Tells Story of French Revolution

Hermann Kienzl's opera "Cow Bells," which will be among the first performances to be given by the Chicago Opera Company and will probably be heard also at the Metropolitan Opera House in November, was successful when produced at the Volksoper in Vienna. It is a story of the French Revolution, the librettist, Richard Batka, having taken the work from one of the novels of Bartsch, the Viennese writer of romances, called "Die Rokokomarquise."

It tells the story, according to the New York Sun, of a time when it was forbidden in the army of France to sing a certain south German melody, since it made many of the Swiss soldiers so homesick that they deserted the service. One of them was caught singing the song, however, and was about to be put to death when a marquise who heard of his plight intervened with the Regent to spare him. He was pardoned and the marquise found him a post as an overseer on her country estate. There they passed many happy hours together, when she was playing as a shepherdess in the manner of the aristocratic women of her time.

The French Revolution came and, like many other of their class, the marquise and her husband were sentenced to death. Her husband had already paid the penalty of his title and wealth when the Swiss, who had disappeared from her view, comes to her prison to free her. He has loved her ever since she saved him from death and took him to the country. She is too proud, however, to think of allowing herself to be freed by a revolutionist, the enemy of her race. So, spurning his offer, she is led off to the guillotine singing a mocking song.

PUCCINI'S NEXT OPERA

It Will Be Spanish in Atmosphere and Strike a Note of Gayety

MILAN, May 11.—Puccini's next opera will be Spanish in subject and atmosphere, based on the text, "Anima Allegra," by the Spanish poet, Quintero, the libretto adapted by Giuseppe Adami. It will denote a departure from the somberness that has characterized most of Puccini's other operas. In fact, gayety and laughter will be the keynote.

The action passes in the chateau of the *Marquise Mercedes*, who is little given to the lighter things of life, but who is converted when her niece, *Lolita*, arrives upon the scene. *Lolita* has no easy time making progress against the morose attitude of the inmates of the chateau, but gets her opportunity at a wedding feast of which she is the life and soul. The *Marquise's* son, *Pedro*, begins to see that his austerity is a poor thing compared with *Lolita's* laughter and the *Marquise* comes to the same way of thinking. *Lolita* and *Pedro* become sweethearts and the curtain falls upon general merry-making.

Opera in Paris and New York

So far as money expenditure is concerned, New York easily led the rest of America in musical patronage during the season just past, laying out nearly \$2,000,000 for opera alone. To appreciate that sum it is necessary only to remember, says the London *Daily Mail*, that according to official figures (obtained through the taxes collected on public amusements) Paris spent 3,292,000 francs for its grand opera, 2,867,000 francs for the Opéra-Comique, 159,000 francs for the Conservatoire concerts, 231,000 francs for the Colonne concerts, 202,000 francs for the Lamoureux concerts and 367,000 francs for recitals, etc. In other words, New York spent over \$500,000 more for its opera than Paris gave for all of its high-class music, including opera and concerts.

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PHILOSOPHICAL MUSINGS OF JAN KUBELIK

[Cleveland Plain Dealer Interview by Archie Bell]

EVERY artist should be married; he cannot do his best work until he has the love of a wife and the responsibilities of a family.

The piano is the most unmusical of all instruments, and at best is mechanical compared to the violin, the strings of which touch the artist's fingers and interpret his feelings.

I believe that Sarasate was one of the great ones among the dead violinists. He didn't have a big style, but it was what you in America call "pretty." He played Mendelssohn perfectly.

I haven't much use for the phonograph, so far as records of violinists are concerned. They give an incorrect photograph of the artist.

It is necessary for the American musician to study abroad, not wholly on account of teachers, but because of the artistic atmosphere that it has taken ages to create.

My favorite operatic singer among the women is Emmy Destinn, who happens to be a Bohemian like myself.

My favorite singers among the men are Burrian, Caruso and Bonci, and perhaps in the order named.

My favorite composers are Mozart, Bach, Beethoven. After them comes a big silence before we reach Tchaikowsky and Brahms.

I believe that one of the happiest things ever written for the violin was Mendelssohn's Concerto. My favorite is the "Chaconne."

Paganini was the greatest genius of the violin who ever lived.

I believe in heredity, and am certain that my playing is better than my father's because I have had better opportunities; but I was born a violinist, and I expect my twins to become musicians after me.

It is a mistake to say that this is my last trip to America, because I am young and shouldn't give up such a splendid territory. But it will be a long time before I come again, because I am booked solid to 1916 in Europe and South America.

I feel that I can compose, and I know that I shall compose; but I have never had time for it, all my life has been so busy with concerts.

Eva Wycoff Sings for New York Masonic Lodge

Eva Emmet Wycoff was the soloist at the sixty-first anniversary of the Pacific Lodge, Masonic, at Madison Square Garden, New York, on May 8. Miss Wycoff sang with orchestra an aria, "L'amero sarò costante" from the Mozart opera "Il Re pastore." Her voice, while lyric in quality, nevertheless proved to be adequate for the large concert hall. She possesses a voice of unusual beauty, and her high notes are particularly round and clear and of such flexibility that it is possible for her to include in her repertoire many of the coloratura arias.

Champions American Girls in German Opera

BERLIN, May 11.—American girls singing in opera in this country have found a champion in Otto von Gottberg, one of the best known journalists of this city. In his defense of the art of the American girl and her right to win the acclaim that is due her he calls attention to the numerous German singers who have been so cordially received in America, mentioning among them Schumann-Heink, Sembrich, Gadski, Fritz Scheff, and numerous others. He bitterly rebukes that band of critics who would bar the "Yankee" singers from the opera houses of Germany.

Dukas's "Ariane et Barbe-Bleue" has just been produced in Trieste and with marked success.

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KATHARINE GOODSON**PATTI'S LAST AMERICAN "FAREWELL"**

How the Diva Failed in Her Tour of 1904-05, After Half a Century of Triumphs—More Than \$300,000 Paid Her for Sixty Appearances.

By ROBERT GRAU

THE most important theatrical traveling campaign in which I was active was the last *tournee* in this country of Adelina Patti, in 1904-05. Madame had already made several farewell tours, and the public had about accepted her last previous visit as a genuine adieu, when it became my province to go to Craig-Y-Nos for the purpose of inducing the diva to make one more final "farewell" visit to the land of dollars.

To do Mme. Patti all justice, she was wholly averse to the negotiations, but the Baron Cederstrom, the third husband of the great singer, seemed to regard my visit with much favor, and, as he had never been to America, his attitude toward myself, while conservative, nevertheless betrayed a sort of interest in the material side of the negotiations.

We had not yet talked terms, but I knew that when we came to this momentous issue I would have to bid higher for Patti than anyone ever had before. This was my only hope and weapon. I recalled, too, the fate of my erstwhile colleague, J. H. Haverly, who once had the ambition to become an impresario. He, too, had visited the diva and he had asked her what would have to be her honorarium per night for fifty concerts in America.

Patti answered quickly, "Four thousand dollars a night, or \$200,000 for fifty nights—half payable in a European bank, Rothschild's—in advance!"

Haverly had been a bold and intrepid showman; he was not easily taken by surprise, but the terms Patti named at least confused him. He said to Madame:

"Why, that is four times as much as we pay our President for a year!"

"Well," said Patti, "why don't you engage the President to sing for you?"

It so happened that the writer was not only prepared to pay the terms named, but was willing to go considerably higher. But my position was such that I had to make the offer rather than bargain with her. Finally I offered Patti \$5,000 a night, and to make a contract for sixty nights—\$300,000 in all.

The Persuasive Dollar

The diva was plainly affected. The terms were by far the highest ever accorded her, but she refused—she did not want to go to America again; in fact, she did not want to sing any more. She was rich, happy in her castle, and—but the baron was visibly interested. Those three hundred thousand American dollars looked large to the Swedish nobleman, and he seemed to relish the excitement which would come from successful negotiations. But Adelina Patti herself really was indifferent.

Finally I played my trump card.

"Mme. Patti," said I, "it has been my ambition to bring you once more to the country that adores you. I don't expect to make any money and, what is more, I don't want to. I will prove it to you. Not only will I pay you \$5,000 a night, but I will give you 25 per cent. of the gross receipts at each concert in excess of \$7,500; also I will pay transportation for your entire party to and from America and will give you a private palace car in America throughout the tour!"

Patti could no longer resist. Contracts were signed, and the news cabled to America, where the greatest excitement prevailed over the announcement of the diva's return for another farewell tour.

Just before leaving Craig-Y-Nos, I asked Madame if she did not want to sing for me, but she had planned to give a concert in my honor on the night I arrived. I was late for the event, and Madame did not seem to wish to sing. So I returned to America without having heard the diva whom I was to pay \$300,000 at least to sing one aria and one *encore* in each of the two parts of the program. That was all that Patti had agreed to give, and the writer

was glad to have her signature under even those conditions.

On reaching America I began to maneuver in an effort to conduct the tour with the least possible loss. Profit for myself was well-nigh impossible, and yet, in all fairness, it may be stated that, but for Patti's selfish love of money, the tour would have been a colossal and sensational success.

The First Concert

The tour began on Monday, November 4, 1904, at Carnegie Hall. The entire house was sold out at \$5.00 a seat, in advance. The greatest Patti excitement prevailed everywhere. Everything depended on the opening concert. If Patti, at sixty-three, should prove to be still queen of song, the public would pay fabulous prices to hear her. Under such circumstances one would presume that Patti would use every precaution, but I was greatly provoked to learn that she had arranged to sing in Liverpool the night before sailing for America. I cabled and begged Madame to forego this concert for which she was to receive a paltry \$2,000, but she would not be influenced—Patti who ten years before would have refused \$10,000 to sing under such conditions.

The diva arrived in this country only twenty-four hours before her opening concert. She was plainly tired and seemingly hoarse; she opened at Carnegie Hall, as per schedule, to an eleven thousand dollar house. But, alas! she disappointed. The enthusiasm was not great, although Patti, as ever a great coquette, still could conjure with her audience. The press next morning censured her severely.

The second concert drew an eight thousand dollar house, but Patti was in fine voice, for she had had three days' rest in the meantime. But it was too late—at least as far as New York was concerned. The third concert drew \$6,000, and the fourth and last in New York City drew less than Patti's own salary, \$4,800.

But Patti on tour was still the magnet. One can only surmise what would have been the outcome of this tour had Patti been in normal voice at her opening concert. Even in the face of it all, she appeared in Philadelphia on Monday, November 9, 1904, to an audience representing \$13,800 at the box-office, not counting the premiums paid to speculators. Of this sum the diva received more than \$8,000, which is by far the largest sum ever paid to any artist in the world's history for a single performance.

Managerial Losses Not Large

Even in the face of the New York failure, Brooklyn gave Patti a \$9,000 house, and Buffalo \$10,000. Toronto gave \$8,000, Detroit a little more than that sum. Chicago gave \$25,000 for two concerts; San Francisco \$35,000 for three concerts. In other cities the receipts averaged close to \$7,000.

The managerial losses were not large—perhaps \$25,000—and it is surely an amazing evidence of the extraordinary drawing power of this remarkable woman who, at the age of sixty-three, could make such a record despite the really bad inauguration of the tour.

Patti has sung in London every year since her last tour here and has never failed to pack Albert Hall, which seats 10,000 persons. And London has not discovered yet any deterioration in her voice—at least not in those arias and ballads with which the diva so cautiously still tempts fate. To-day Patti is entering on her seventieth year, and we hear reports of another farewell tour of America. I can see the reader smile, but another tour is by no means impossible. Patti could come at the age of seventy and sing to a new generation, and she can yet sing that which she allows herself to sing with consummate artistry, perfect phrasing and intense sympathy. If Patti comes again and will sing for the masses in large auditoriums at popular prices she will be well worth hearing by the three generations that have already heard her, and the rising generation which will wish to be able to say: "I have heard Patti."

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Invention of Berlin Singing Teacher Important in Study of Tone-Production

BERLIN, May 11.—Frantz Proschowsky, the Berlin vocal teacher, formerly of Chicago, has the record of being the first person who has ever seen his own larynx during the act of singing. An invention of his, which has just been patented for all civilized countries, is at present being manufactured by one of Berlin's leading optical firms. To all outward appearances it is a comparatively simple contrivance, but its mechanism is exceedingly intricate, the apparatus consisting of sixteen lenses and prisms, none of which is any larger than the head of a match.

As is shown in the accompanying picture, the instrument consists of two optical tubes about one centimeter in diameter. These tubes are joined together at an angle of forty-five degrees. The interior is illuminated by a small but powerful electric light, the current being supplied by a battery carried in the pocket and is connected with the tube by a coil of covered wire. The tubes may be disconnected, thereby making it possible for a person to examine the throat of another as well as his own.

The importance of this instrument for throat specialists is apparent, especially as the image, i. e., the entire throat, is seen in its natural position and size and not inverted. Mr. Proschowsky claims that this apparatus has enabled him to solve many problems concerning tone production, the vibration of the vocal chords and the position of the larynx and epiglottis for the various vowel formations.

In answer to a question as to how he re-



Frantz Proschowsky, Vocal Teacher, of Berlin, and the Unique Instrument He Has Invented to Aid Study of the Physiology of Singing

ceived the inspiration for the invention, Mr. Proschowsky said: "The old, old story—sleeplessness. When sleep refuses to come at night the mind grows more and more active. That my thoughts concentrated themselves upon this particular idea was probably but a natural result of my frequent researches and discussions regarding theories of tone production and assertions made by experts on the physiology of singing." O. P. J.

Berlin Conservatory Director Has Hearing as Composer

BERLIN, April 29.—Saturday evening saw Bechstein Hall filled to the last seat for a concert of compositions by Director Robert Robitschek, of the Klindworth-Scharwenka Conservatory. Robitschek is a composer of original ideas who is especially successful in writing for the voice in such songs as "Wandel" and "Du," which were ably sung by the bass baritone, Anton Sismans. In his chamber music he is less successful, and his Sonata in D, for piano and violin, although admirably performed

by Arrigo Serato and Professor Mayer-Mahr, failed to awaken more than courteous interest. Four songs, composed to words from Otto Julius Bierbaum's "Im Garten der Liebe," were sung by the American soprano, Lillian Wiesike, who accomplished expertly her by no means easy task. The composer was liberally applauded and his individuality amply recognized. O. P. J.

Recital at Shorter College

ROME, GA., May 16. — An interesting piano and violin recital was given at the Shorter College of this city on May 6 under the direction of Harold A. Loring. The artists were Aline Winburn, pianist, and Alexander von Skibinsky, violinist. Mr. von Skibinsky contributed a set of his own compositions which were much enjoyed, "Burlesque," "Melancholy" and a Mazurka. The violinist also demonstrated his skill in a Romance and Serenade by d'Ambrosio and a "Perpetuum Mobile" by Ries. Pianistic ability was displayed by Miss Winburn in three Chopin pieces, a set of Russian numbers, the Beethoven D Minor Sonata and Saint-Saëns's G Minor Concerto, in which the orchestral part was played on a second piano by Mme. von Skibinsky.

London's New "Carmen" a Sulli Pupil

Tarquinia Tarquini, a pupil of Giorgio M. Sulli, is the latest Carmen to win the commendation of audiences at London's Covent Garden. This singer with the Roman name was a pupil of Mr. Sulli in Florence, where in addition to her vocal training he coached her in acting and persuaded her to take up an operatic career. Last Fall Mme. Tarquini created the name part of the new Milan success, "Conchita," by Zandonai, which she will also sing in London during the season. A few weeks ago the soprano created a sensation at Naples as a Strauss interpreter in the rôle of Salomé.

KUBELIK-BONCI RECITAL

Violinist and Tenor Unite in Performance That Delights Pittsburgh

PITTSBURGH, May 14.—It was an overflowing audience that occupied the magnificent Soldier's Memorial Hall last Thursday evening at the Kubelik-Bonci recital. The program was opened by Kubelik with the first movement of Tchaikovsky's Concerto in D Major. Although it lacked spirit in some places, the production was well received. The Bach Air and Praeludium and the "Havanaise," by Saint-Saëns, were grouped for his second number. The Saint-Saëns composition was rendered very effectively. As an encore, Dvorak's familiar "Humoresque" was given. Wienawski's "Carnaval Russe" was the most delightful number of the evening and in it Kubelik was heard to best advantage. The great ease in which the virtuoso handled the difficult harmonics and staccato bowings won for him an immense ovation. The finished accompaniments of Mr. Schwab lent much to the enjoyment of the evening.

To the Mozart aria from "Coszar fan tutti" Bonci added the Barcarolle, by Rossini, and at once demonstrated that he was in particularly fine voice. His ease of production and perfection of style were especially enjoyable. With the "Chi vuol la Zingarello," which was his second number, he sang an aria from Puccini's "The Girl of the Golden West." Robert Francini played Mr. Bonci's accompaniments in an acceptable manner. The closing number was the Bach-Gounod "Ave Maria" given with violin obligato and piano and organ accompaniment. E. C. S.

Mme. Charbonnel and Dorothy Temple in Joint Recital

WALTHAM, MASS., May 14.—Dorothy Temple, the New York soprano, and Mme. Avis Bliven Charbonnel, the Providence pianist, gave a joint recital here last week, presenting a program which afforded one of the best musical treats of the season. Among Miss Temple's selections were Sidney Homer's "Autumn," Blumenfeld's "Winternacht," Brown's "Spring, the Sweet Spring," Schuett's "Einen Sommer Lang," "Voi che sapete," from "La Nozze di Figaro"; "Lusinghe piu care," Handel; "Il faut aimer," Sgambati; "Traum durch die Dämmerung," Strauss; "Fantoche," Debussy; "Pourquoi rester seulette," Saint-Saëns, and Tosti's second Mattinata. In all of these her voice was exceptionally pleasing, and the audience was not slow in showing its appreciation. Splendid musicianship was exhibited by Mme. Charbonnel in her performance of the works of Brahms, Paradisi, Chopin and Debussy. She was most warmly applauded.

The quartet and vested chorus of the Jamaica Dutch Church, of New York, was assisted at last Sunday's evening service by a symphony orchestra of nineteen pieces, under the direction of Emil Gerber. Among the musical numbers were Buck's "Festival Te Deum," Case's "The Lord Is My Strength," song; Bendix's "The Gentle Dove," and the adagio-andante from Haydn's Symphony in E Flat.

SCRIABINE'S NEW AND PUZZLING PIANO WORKS

As Incomprehensible as His "Prometheus"—Moussorgsky's Last Opera Published

ST. PETERSBURG, April 21.—Scriabine's latest compositions for the piano, his Op. 62 and 63, which he played recently in the hall of the Conservatoire, before a large audience, are far more easy to comprehend. His Seventh Sonata especially is even more incomprehensible than his "Prometheus," which so puzzled his audiences a year ago. Scriabine clings obstinately to his own strange system of harmonics and shows no pity for the ears of audiences of to-day. He translates his musical hieroglyphics with seemingly unnecessary speed, but occasionally his extraordinary talent gives us a moment of real musical ecstasy.

Our celebrated violin teacher, Leopold Auer, is again favored by chance, which has brought him another remarkable pupil. To the list of his many famous pupils, such as Zimbalist, Parlow and Elman, is now added a young genius named Yasha Chai-fetz, who is only eleven years old and who bids fair to rank with the greatest. In his recital a short time ago, Chai-fetz took the musical public by storm. The boy's father fortunately proposes to give his son the widest possible musical education.

Koussewitzky terminated his St. Petersburg season by the performance of the "Missa Solemnis," of Beethoven, and is now traveling on the Volga in his own boat giving symphonic concerts in the towns along the river. This is in continuance of his instructive musical work begun some years ago.

The singing teacher of the St. Petersburg Conservatoire, Mme. Ferni Giraltoni, mother of the noted Italian baritone, recently celebrated the sixtieth anniversary of the beginning of her artistic career. She was first a violinist of distinction, then a successful opera singer, and is now completing her career as one of the best vocal teachers in St. Petersburg. Several of her pupils, such as Mme. Meitschik, have been heard at the Metropolitan Opera House.

Moussorgsky's last and unfinished opera, "The Sorotchinsk Fair," has been published under direction of Bessel, the editor of Moussorgsky's works. Some parts of the opera were known previously through the instrumentation of Liadoff, but the present is the definitive edition. S. ROSOWSKY.

Selects Providence "Faust" Soloists

PROVIDENCE, May 20.—Dr. Jules Jordan, director of the Arion Club, has engaged for the solo parts of Gounod's "Faust," which the club is to produce in concert form next week, Bertha Kenzel, soprano; Mildred Potter, contralto; Paul Althouse, tenor; Charles Grenville, baritone, and Frank Croxton, bass. The Boston Symphony Orchestra has been chosen for the instrumental support and Helen Hogan will be the organist.

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NEGRO AND INDIAN: AN INQUIRY

Why Our American Composers Have Turned Their Attention Chiefly to the Red Man—Comparatively Little Research for Legendary Material Among the Blacks—A Neglected Field

By ARTHUR FARWELL

WHEN Dvorak first called the American nation's attention to the desirability of developing the folk music to be found within its borders, and for a certain period following, it was the negro music to which that attention was almost entirely directed, and from which virtually the total result was expected. Only in the most incidental way was the Indian music taken into consideration.

Now, through some whim of evolution which no one seems even to have attempted to explain, the position is wholly reversed, the Indian is the one whose songs have been seized upon by the American composer and made the basis of a vigorous and widespread development. Operas, orchestral works and smaller compositions, vocal and instrumental, numerous and often highly successful, both artistically and commercially, have arisen on a basis of Indian themes. With the negro melodies the composer in America has done practically nothing in a serious way. Or at least where good results have been attained they have been sporadic, and not indicative of any actual sustained development.

The fact is a curious one, and the convincingly true and simple explanation of it—for the real reason for such things is always simple when discovered—does not quickly appear. Are the Indian melodies better than the negro? Have they greater musical possibilities? Is the negro music waiting its time, and is it to have its period of development later? Is the matter affected by considerations of comparative religion and folk lore, or of race prejudice? These are a few of the many questions which the subject brings up.

Little Attention to Negro Themes

To enter into a comparison of the results gained in the two fields would require more space than the present article allows, and such a comparison might well be made the subject of a separate study. It is only necessary for present purposes to point out that a dozen or more composers, including a number of the most prominent names in American music, have in the past ten or twelve years undertaken the development of Indian themes, often with the most serious and energetic devotion, while one has to rack his brains to think of the two or three who have achieved results in any degree notable in the development of negro melodies. In the case of those who have worked in both fields, the result has usually been a much greater and more profitable activity on the side of the Indian music.

The result is doubly curious in that a dozen years ago the negro melody was regarded as highly poetic and appealing in quality, while the Indian, if he was allowed anything whatsoever beyond war-whoops,

was credited at most with the rudest and most unmusical sort of chant. The negro music looked promising, and the Indian music did not. And yet, with regard to its influence on American composers the Indian music is to-day far in the lead.

It is certain that the present status of the matter does not represent truly the merits of the case. Not that a juster status would necessarily reverse the condition, but it would undoubtedly bring the negro music up. All that the present condition shows is that the Indian music is capable of the development to which it has attained. What the negro music is capable of in development has not been shown in any comparable manner. Neither has it been shown that it is incapable of a high condition of development. On the contrary, certain results attained with it indicate that it is peculiarly capable of characteristic and beautiful development.

Why Indian Themes Have Predominated

Why, then, has the trend been so strongly to the Indian?

A number of factors have exerted an influence upon the matter—a side-thrust, as it were—but prior to these would seem to be the fact that the decade before the last represented the first national awakening to the real nature of the Indian, his religion and his lore. Before that time there had been but a superficial external knowledge of the Indian, except for the special knowledge of a few ethnologists who were preparing the way for a better general understanding of the race. The Indian, previously merely a political, had now become an ethnological problem. The nation had awakened to the fact that here at home was a race, peculiarly interesting in its combination of primitive and more highly developed attributes, that was still living on the scene of its prehistoric and ancient "civilization." It was a magnificent opportunity for ethnological and archaeological study.

Data Compiled by Investigators

Individual students and the great museums of America vied with each other in obtaining results. The music of the Indian naturally could not escape attention. Alice Fletcher lived for twenty years with the Omahas, recorded thousands of songs upon the phonograph and published her famous Peabody Museum report, which has been followed by much more significant revelations. The Smithsonian Institute, the Museum of Natural History in New York, the Field Columbian Museum of Chicago, and others, hastened to the field with their investigators, who began making similar collections. At the same time the ceremonies and beliefs with which these songs were intimately connected were also studied, and an entirely new conception of the Indian was gained. The available quantity and the value of his possible contribution to the poetic wealth of the country were enormously increased.

Simultaneously a popularization of this knowledge launched itself, which, if still infinitely behind the available present knowledge, is vastly ahead of the previous popular knowledge of the Indian. Societies for Indian study were formed, basketry was learned, and some familiarity gained with the symbolism of the designs upon blankets and pottery. The people listened with deep interest to lectures upon the strange ceremonies of the Indians. A

widespread national curiosity was aroused with regard to the Indian, in his new estate as an ethnological hero.

In short the soil was perfectly prepared for an Indian musical development, and one that should "ring true" psychologically. Quite aside from the condition of the popular mind, the condition of the composers' mind was well prepared. He was given not merely a foreground of thematic material, but a background of newly discovered myth and legend as well, which acted as a poetic stimulus and guide to the use of the melodies. The amount of material which has been placed at his disposal by the ethnologists is practically limitless and inexhaustible.

How do the conditions for a present development of negro music compare with this condition presented by the present status of the Indian? For the question of the comparative intrinsic value of the material provided by each recedes before this question of timeliness, of the ripeness of the moment for a given development.

The position of the negro in American life is fundamentally different from that of the Indian. First, his race has been brought to American soil, in comparatively recent years. He is not living on the scene of the childhood of his own race. He can offer nothing to the archaeologist, and for the same reason the ethnologist is deprived of the greater part of the data which he requires for his study, namely, that provided by the evidence of antiquity.

Museums fight for supremacy in archaeological and ethnological achievement with a ferocity little known to the outside world. The negro race in America has not presented an opportunity in these fields in any degree comparable to that presented by the Indian race. The inevitable result is that the workers have sought their honors in the Indian field.

Less Material for Composers to Consider

As a result of this the people have had set before them no such imagination-stirring picture of the inner life of the negro as in the case of the Indian, and the poet and artist have been presented with no such tremendous fund of material, or of lore framed and unified in a more or less homogeneous and related myth.

The artist has not begun to gain such an entrance into the mind and soul of the negro as he has in that of the Indian. The material at his command is scanty and scattered. He reads in the papers of some individual who is making a collection of material, and then nothing more is heard of it. He does not know where to go for negro material, and if he finds some one who has a little real knowledge it is isolated from any general body of knowledge and therefore carries but a slight inspiration with it. Such a "general body" of knowledge of negro myth, legend and music does not seem to exist, while in the case of the Indian it is highly concentrated and easily available.

The true content of the myth of any race is great, and when discovered necessarily presents material for the highest kind of artistic development. America possesses the *mythos* of the Indian race and is rapidly assimilating and developing it. But it is still waiting to learn or to discover that of the negro race, and the severance of that race from its original stem makes the discovery of it difficult and problematical. What we have is mostly unrelated folk lore and legend, a much lesser source of inspiration than the myth, which is the primitive religion of a race, and carries with it mighty nature-pictures and anthropomorphic pictures of the great nature forces. Nevertheless, where negro legend and folk lore have come to us in any convincing way, as in the "Uncle Remus" tales, they have proved a source of delight to the white race, and have been quickly assimilated. No race prejudice has kept them out and no such prejudice, however effective in "society," ever does close the

inter-racial doors to those primal race verities which make for new vitality in art.

When the composer has obtained good negro thematic material he is at once at a loss as to what to do with it. He has no peg of romantic, mythical, or dramatic lore to hang it on! Almost every Indian song has a story with it big enough to make an opera out of, at least a "one-acter." A composer finds a splendid negro melody, but it, with its words, goes no further than to express some outburst of abstract faith, or longing. There is no scene or action upon which to spread it out. What happens? The composer can use it only in a mathematical musical development, in an abstract musical form, as a suite or sonata. That is, first he throws away the "spirit" of the melody, and then he sets out to work in an abstract form, a thing fundamentally uncongenial to the American genius! What hope of development there?

Before the negro can find himself sympathetically understood by the American nation through the great medium of the art-expression of his innermost self—and this means before there can be a negro music movement comparable with the Indian—there must be a synthetic ethnological revelation of the negro in America, an unearthing and assembling of his myth, legend, and song, such as does not yet exist. The negro must be revealed as a whole, in one set of terms, before he can be expressed as a whole, in another set—the artistic—by another race.

Political Problems Involved

In the second place the negro is still predominantly a political problem, and it may be that not until this aspect is further worked out can he hope for a better spiritual revelation to the American people through art. Nevertheless, such an understanding is desirable—it is presumably inevitable—and everything which can promote it should be encouraged.

It is to be remembered that when the Civil War solved one phase of the political problem of the negro's relation to America (even if it was to open up another), the negro, in a very crudely revealed aspect, was quickly and widely assimilated into a primitive American art-form, the minstrel show, which has been a powerful influence in the development of American popular music. Here race prejudice went down readily before the insistent force of human values held in common.

Comparison of the value for development of negro and Indian folk-material is scarcely possible at the present time, for lack of sufficient data on the negro side. Probably a good deal more exists than is generally known. The American composer certainly does not know where to go for it. Whatever does exist should be centralized and promulgated, whether by a museum, a college, a society, or in any other possible way. It was very plainly the presence of the "psychological moment" that caused the recent American folk music development to taken an Indian course.

The negro to-day needs a synthetic ethnologist of heroic caliber. The composer cannot also be an ethnologist, especially an adequate one. It is about all he can do to be a composer. America is not like Russia, where a composer can also be a "master of fortifications," or a professor of chemistry.

The Turko-Italian war has not deterred Henri Marteau from filling concert engagements in Turkey during the past three weeks.

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INSPIRING CONCERT BY BROOKLYN CLUB

**"Apollos" Break Long-Established
Rule to Aid Families of
"Titanic" Musicians**

One of the most inspiring musical events in Brooklyn's history was the concert of the Apollo Club in aid of the families of the musicians who perished with the *Titanic*. Before an immense audience on May 9 a program of the most virile and sympathetic numbers in the large repertoire of the club was given. Although it was announced beforehand that no encores would be given, John Hyatt Brewer, conductor, was compelled to accede to the insistent demands of the audience on several occasions. The marked enthusiasm of the listeners lasted from the conclusion of the opening number, the majestic "Prayer of Thanksgiving," till the "Lost Chord," with its inspiring burst of harmony, brought the program to an end.

It was the first time in the life of this next to the oldest male chorus in the country when admission was charged. The Apollo Club's concerts, three a season, are private affairs accessible to the active and subscribing members and their friends. Fully cognizant of the traditions of the old Dudley Buck organization, Rowley Phillips, former chairman of the active members, at the annual dinner of the club on April 22, moved that a concert for the benefit of the *Titanic* musicians' families be given. The proposition was at once heartily endorsed. Rev. Dr. S. Parkes Cadman, chaplain of the club, who was present, immediately proffered the big auditorium of his church, contingent upon the approval of the church trustees. Every one concerned favored the project, and its value was attested by the generous patronage given the club on the night of the concert.

Sir Arthur Sullivan's "The Long May Closes," sacred to the members of the Apollo Club, which had sung it at the funerals of Dudley Buck, Hugh and Robert Williams and others who had once been prominent in the organization, was a fitting tribute to the occasion. It was magnificently rendered. Equally appropriate was Elgar's stirring military song, "Follow the Colors." It was supported by organ and piano, played by Albert Reeves Norton and William Armour Thayer.

Mary Jordan, contralto, of the Lafayette Avenue Presbyterian Church, sang "Ein Traum," by Sinding; "Zueignung," by Strauss, and "Ich Dachte Dein," by Helmund. There is rich, warm beauty in Miss Jordan's tones, serving an intelligence which instantly touched a responsive chord in her hearers. Her second group consisted of "My Star," by Mrs. Beach; "Come to the Garden," by Mary Turner Salter, and Tosti's "Prayer." The last introduced "Ave Maria" at the close, and

the passionate earnestness of the singer went straight to every heart.

In the absence of Forrest R. Lamont, another of the club's tenors, George W. Dietz, Jr., sang "My Dreams." The skillful use of an unusually sweet voice won much approval. Other artists who assisted the club were Frederick Preston, organist of the church, who played the Overture to "William Tell" in a brilliant fashion; Francis A. Weismann, tenor, and Alvah E. Nichols, baritone. Mr. Weismann was heard in the incidental solos of "The Nun of Nidaros," by Buck, his high-strong voice meeting the requirements of the rôle admirably. Mr. Nichols was heartily commended for his singing of "The Watchman," by Squire.

"Fair Maid from the Vale Below" was given by the club with interesting humming effects and "John Peel," an old English hunting song, which made a pronounced hit at the last regular concert of the club, again evoked an encore.

Seldom has the Apollo Club done greater justice to Dvorak's "Songs My Mother Taught Me." The plaintive melody carried with it an expression of simple beauty which could scarcely have been outdone by the most gifted soloist. "Men of Harlech," a Welsh national air arranged by Mr. Brewer, was repeated after urgent applause and still greater enthusiasm followed "The Lost Chord," which was the last number.

On the committee in charge of the concert were Daniel Westcoat, secretary of the club; A. S. Bedell, chairman; L. Rowley Phillips, Donald A. Turner, L. V. B. Cameron, Walter Koempel, Andrew T. Heath and George P. Haynes.

G. C. T.

GRAND RAPIDS FESTIVAL

**Oberhoffer Orchestra Appears for Third
Year—Mme. Calvé's Recital**

GRAND RAPIDS, MICH., May 15.—In three successive concerts beginning Sunday afternoon at Powers Theater, Emil Oberhoffer and his Minneapolis Symphony Orchestra were heard for the third successive season here. Each year draws larger crowds. It seems that the Minneapolis Symphony has come to be a necessary factor in Grand Rapids's musical life.

Mr. Oberhoffer's readings are distinguished for poetic feeling and fine regard for beauty of tone. Melody and beauty were the keynote of the Sunday afternoon concert. The soloists were Genevieve Wheat, contralto, and Joseph Schencke, tenor.

Miss Wheat won instant favor with her audience. Mr. Schencke has a beautiful quality of tone and fine enunciation.

Two admirable programs were presented Monday afternoon and evening. The interest of the afternoon program was centered on the MacDowell Suite in A Minor, which was interpreted with finesse, delicacy and poetic feeling.

The soloists for Monday were Willy Lamping, cellist; Horatio Connell, baritone; Mrs. Lucile Stevenson, soprano, and Richard Czerwonky, violinist, all of whom are artists of unusual merit.

Mme. Emma Calvé, in concert at Powers Theater, delighted a large audience last evening. In the presentation of two acts

of "Carmen," with only piano accompaniment, minus scenery, her rare vocal effects and expression made her audience wish it could see her great operatic performance properly staged. Signor Gasparri appeared with Calvé as *Don José*. His voice is clear and beautiful. Brahm Van Den Berg played several solos and officiated as orchestra during the "Carmen" presentation.

E. H.

SINGS IN FIVE LANGUAGES

**Miss Radil Proves Herself a Versatile
Artist in Hartford Concert**



—Photo by Mishkin

**Rudolphine Radil, Soprano, Who Has
Just Made Her Début in Hartford**

HARTFORD, CONN., May 16.—Rudolphine Radil, a young American soprano, who has been studying in Europe, made a successful concert appearance in Hartford on May 7 in a program of songs in five languages. The singer was assisted by Samuel Leventhal, violinist; Herman Siewert, flutist; Theron Wolcott Hart, pianist, and Robert H. Prutting, accompanist.

In German Miss Radil offered two Brahms songs, "Von ewiger Liebe" and "Vergebliches Ständchen"; Schubert's "Der Leiermann," the Grieg "Zickeltanz" and "Die Mutter an der Wiege," by Loewe, of which the favorites were the Schubert *lied* and the rollicking "Zickeltanz." The enunciation in these songs was excellent.

The French language was represented in a brilliant performance of Adam's *Bravours-Variations* on a theme by Mozart with a flute obbligato by Mr. Siewert, and the mellifluous tongue of Italy was happily employed in Frank La Forge's arrangement of the Johann Strauss Valse, "Storielle del Bosco Viennese." The novelty of the program was Friml's "Za tichych noci," sung in its original Bohemian. Songs by two American women, the "Fairy Lullaby," by Mrs. H. H. A. Beach, and Mary Knight Wood's "Ashes of Roses," were beautifully sung. Another purely American number was "My Old Kentucky Home," which proved a popular encore.

Mr. Leventhal won applause with the Drdla "Souvenir" and Hubay's "Hejre Kati," while Mr. Hart was well received in a Leschetizky Barcarolle and a Rigaudon by Raff.

Teresa Carreño is filling engagements in England at present.

SYRACUSE FESTIVAL A NOTABLE SUCCESS

**Paeans of Praise for Visiting and
Local Artists Who Participated**

SYRACUSE, N. Y., May 17.—The Music Festival, which took place here Tuesday, Wednesday and Thursday of this week, proved such a tremendous success artistically and financially that a similar festival for next season is assured.

Last night witnessed the gala performance, the principal soloists being Alessandro Bonci and Alma Gluck.

They were each greeted with such overwhelming applause that they were obliged to respond time and again, even after having sung several encores. Besides solos they sang in the "Stabat Mater," Rossini. Corinne Welsh and Arthur Middleton were also soloists in that work, each winning great approval.

One can hardly praise Walter Damrosch and the New York Symphony Orchestra too much for their splendid work and support during the entire festival. They were earnest in their work and generous in their encores.

The opening night was devoted to a Wagnerian program, with Gertrude Rennyson, soprano; Corinne Welsh, contralto; Paul Althouse, tenor; Frederick Weld, baritone, as the soloists, all of them adding to the laurels they had won elsewhere.

Wednesday afternoon's program presented Arthur Shattuck, pianist, and Gertrude Rennyson, soprano, who truly distinguished themselves. The orchestra played Tchaikowsky's Fifth Symphony with good effect. Wednesday evening's performance created much interest when William Berwald's Overture "Waldhara" was played for the first time. He is a local musician and received a spontaneous ovation. The "Seasons" was well sung by the chorus, conducted by Tom Ward, who deserves great credit for his splendid training of this body of singers. The soloists were Sibyl Sammis-MacDermid, soprano; Paul Althouse, tenor; Arthur Middleton, bass. To write of length of their splendid work seems superfluous.

Thursday afternoon was memorable for the singing of a large chorus of school children led by John J. Raleigh. Maud Clark, of this city, played a harp solo and won much applause, as did Mme. MacDermid in her songs.

L. V. K.

**Conductor Kunwald's Successor in
Berlin**

BERLIN, May 4.—To succeed Dr. Ernst Kunwald, for the last five years conductor of the Berlin Philharmonic Orchestra, and who has been appointed *chef d'orchestre* for Cincinnati, Kapellmeister Hildebrand, of Mülhausen, in Alsace, has been chosen. His duties begin this Spring.

O. P. J.

**Marie Caslova to Make Berlin Début in
the Fall**

Marie Caslova will make her début in Berlin next Fall. Miss Caslova is booked for a tour of Germany and Russia, following her Berlin appearance, and comes to America for a tour under the direction of Marc Lagen, beginning in November, 1913.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

VICTOR HARRIS, who has established himself firmly as a composer, conductor and teacher, has during the past year occupied himself with arranging an entire set of Ethelbert Nevin's songs for women's voices.* As conductor of the St. Cecilia Club and the smaller, though able, Wednesday Morning Singing Club, Mr. Harris has done splendid work, producing many works of contemporary composers. In undertaking this series of songs and completing them in their present published state he has paid a tribute to the memory of Ethelbert Nevin, perhaps the most significant which any American composer has tendered a fellow composer.

In selecting the Nevin songs Mr. Harris has exhibited rare judgment, taking only those songs which even to-day sound interesting, which cannot be said of all of the many songs of this pioneer American. And yet it must be granted, even by those who find the music of Nevin too sweet, that he was a lyricist whose equal America has not produced since. A "singer of songs," a melodist, in every measure of his music, sometimes a trifle sugary, but always pleasing to the general public, which after all is said and done decides whether music will last or not, Ethelbert Nevin contributed in his way more to the development of the American song than any other individual.

From the press of G. Schirmer, New York, an arrangement of the familiar "Serenade" comes, beautifully set in B Major, for three-part chorus of women's voices. The Boston Music Company, the first firm to bring forward the music of Nevin, has issued six of the best songs, the dainty "One Spring Morning," "When the Land Was White with Moonlight," with an alto solo, "Tell Me," "At Twilight" with mezzo soprano solo, "Before the Daybreak," and "Twas April." These are also extremely well arranged and have met with undeniable success already.

The Oliver Ditson Company, which also has a number of Nevin works in its catalogue, has "A Bed-Time Song," "I Once Had a Sweet Little Doll, Dears" and "Stars of the Summer Night," which Mr. Harris has set for chorus, and finally "The Woodpecker," which no chorus can sing without being encored, "The Nightingale's Song" and "Mon Désir" come from the press of the John Church Company. These then are the thirteen songs which Mr. Harris has chosen and the arrangements one and all are musically to the minutest detail. They show a knowledge of the department of composition to which they belong, which is extraordinarily thorough and it may be said that in many cases Mr. Harris's ar-

rangements have brought new beauties to the songs.

Their value to women's choruses can hardly be estimated, for, in spite of the great amount of music for this combination published there is not very much that really has value and which choruses wish to take up.

THE John Church Company has recently issued a new part song by Victor Harris for women's voices; it is a setting of Frank L. Stanton's moving poem "Morning"† and Mr. Harris's music expresses it most adequately.

It is planned for three part-chorus (with an optional second alto part in the score) and alto solo, the latter opening the song after a prelude on the piano. Rare as alto solos are, this is a true one, beginning on a low A, allowing the voice to display its richest and most colorful qualities. The solo is unusually beautiful, melodic in character, while the harmonic background is individual. The chorus enters on the last stanza and works up to a splendid climax on the text "It's Morning," thrilling and noble in effect. The work received its first hearing at the second concert last March of the St. Cecilia Club of New York, of which Mr. Harris is conductor and to whom he has dedicated it.

IN what is doubtless the most difficult department of composition to give evidence of individuality, namely, music for the Catholic Church in "full conformity with the Moto Proprio of His Holiness Pope Pius X," Pietro Alessandro Yon, a young Italian composer and organist, has excelled. Mr. Yon is resident in New York City, where he is organist of the Church of St. Francis Xavier.

His "Missa in G"‡ is a work that bears in its every measure the stamp of unusual gifts as a creator; the scheme is the conventional one, but in handling his material Mr. Yon stands out as an exceptionally talented composer. The "Kyrie" in G Major, 3/2 time, *Andante mosso*, is serenely conceived, the phrases of melody flowing contrapuntally with fine effect; the "Gloria" also in G, *Allegro sostenuto*, is strong and massive, and the "Credo," in the same key, *Allegro maestoso*, is rich in unaccompanied passages of rare beauty, containing a number of brisk fugatos toward the close. The "Sanctus" opens placidly in G Minor, *Allegro ma non troppo*, a full *Allegro* in major, fugal in style, making the middle section. The spirit of Palestrina visits us in the "Benedictus," so filled with solemn devotion is it, and the "Agnus Dei," with its broad, flowing phrases, its elaborate though always logical contrapuntal weavings, closes one of the finest masses from the pen of a contemporary musician.

Mr. Yon's command of counterpoint is unusual in its mastery, always natural and

†"MORNING." Part Song for Three-part Chorus of Women's Voices. By Victor Harris. Published by The John Church Company, Cincinnati, O., and New York. Price 10 cents.

‡"MISSA IN G." For Four-part Chorus (S. T. B. B.). By Pietro Alessandro Yon. Published by G. Schirmer, New York. Price, 75 cents net.

not forced. His writing for voices shows a profound knowledge of his medium of expression and the organ part is likewise full and well planned. The mass redounds greatly to Mr. Yon's credit and must win him the commendation of all musicians who examine it. It is dedicated to the Rev. Thomas J. McCluskey, president of St. Francis Xavier College, New York.

GUSTAV STRUBE, of Boston, has brought forward a new choral work called "Gethsemane-Symbolic Rhapsody for Chorus of Mixed Voices and Orchestra"§ published by the Boston Music Company.

To an interesting text by Helen Archibald Clarke, Mr. Strube, whose work in recent years has shown him to be a musician of fine technical equipment, has written music that is modern to the last degree. What few remarks are made here are after careful examination of the piano-vocal score; as in the case of many of our modern operas and music-dramas, the piano-vocal score has once more proved unsatisfactory in judging the merits of a new work.

Modern orchestral conceptions are more and more depending for their ultimate effect on tone-color and their transference to a keyboard, where colors only glow when conceived by a Chopin or a Liszt, renders them dull and ineffective in a piano reduction. In this way the true worth of Mr. Strube's cantata cannot be estimated, but it may be said that it contains some unusually strong choral writing and would seem to be at any rate interesting if well produced.

Those of us who know Mr. Strube's early works, his string quartet, and so forth, works which were the logical outcome of a study and appreciation of Schumann and Brahms, find it hard to accept him in his present garb, namely, that of the modern French musician. His spontaneous melodies have been replaced by harmonic subtleties and his Germanisms by Gallicisms; throughout his work, freely planned as it is, he however shows much masterly handling of themes and ingenious feeling for telling effects.

It bears a dedication to Dr. Arthur Mees, the noted conductor. A. W. K.

§"GETHESEMANE." Symbolic Rhapsody for Chorus of Mixed Voices with Orchestra. Piano-Vocal Score. By Gustav Strube. Published by the Boston Music Company, Boston, Mass. Price, \$1.00 net.

A Plea for the Puccini Operas

To the Editors of MUSICAL AMERICA:

It has been published in the musical papers, as well as the daily press, that there is a movement on foot at the Metropolitan Opera House to eliminate from the repertoire next season the operas of Maestro Puccini. The reason given is a disagreement with the publishers of these operas.

The private quarrels of a corporation of this character do not interest the public. The supporters of opera in America have some rights that even this powerful corporation must respect, and it must be remembered that the concern in question has continually reminded us of its philanthropic attitude toward the music lovers of this country.

Puccini's operas fill their house at each performance. That disposes of the com-

mercial phase of the matter. The music-loving public of New York supports the Metropolitan most liberally, and there is no reason why it should be deprived of its right to hear these splendid Puccini works.

Will any one doubt the artistic value of Puccini's works? I don't think so. Every opera center in the world includes all of his works in the regular repertoire, and they justly deserve this distinction, for they represent the best specimens of Italian operatic writing since Verdi's time.

Another and most important reason for their retention is that many of our American singers have spent much time and effort in learning the grateful rôles of these operas at the advice of the very directors who have built up their répertories with these works. Shall they, now that they have mastered them, be shunted off to Europe again to get a hearing, or be satisfied with secondary rôles, or be asked to risk their voices and reputations in creating impossible rôles in impossible operas?

Puccini never wrote an unvocal phrase, or asked an artist to undertake a scene that would endanger his vocal or histrionic powers. His operas are a success all over the world because they are beautiful works. If they are good enough for the dignified centers of Europe's grand opera they are good enough for New York. I think the Metropolitan should reconsider any arbitrary position in this matter, assumed for any private reason. We are entitled to the Puccini repertoire. So let's have it!

ALBERT MILDENBERG.

Baltimore Pianist Wins Berlin Contest

BALTIMORE, May 20.—Gustav Illmer, of Baltimore, was the winner in a piano contest held recently in Berlin. The contest was on the Etudes of Chopin. Mr. Illmer is studying the piano in Berlin under Richard Burmeister, who was formerly a member of the faculty of the Peabody Conservatory of Music, Baltimore.

W. J. R.

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NEWARK ORCHESTRA'S HIGH STANDARD

Eintracht Society Gives Brilliant
Concert with Mildred
Potter as Soloist

ALTHOUGH not dignified by the title symphony orchestra the Musik-Verein Eintracht, Louis Ehrke conductor, of Newark, N. J., is an orchestral body of which any city would be proud and the manner in which its final concert was given on Tuesday evening of last week reflected the highest credit upon every one concerned. With Mildred Potter, contralto, as assisting soloist the following program was given in Wallace Hall:

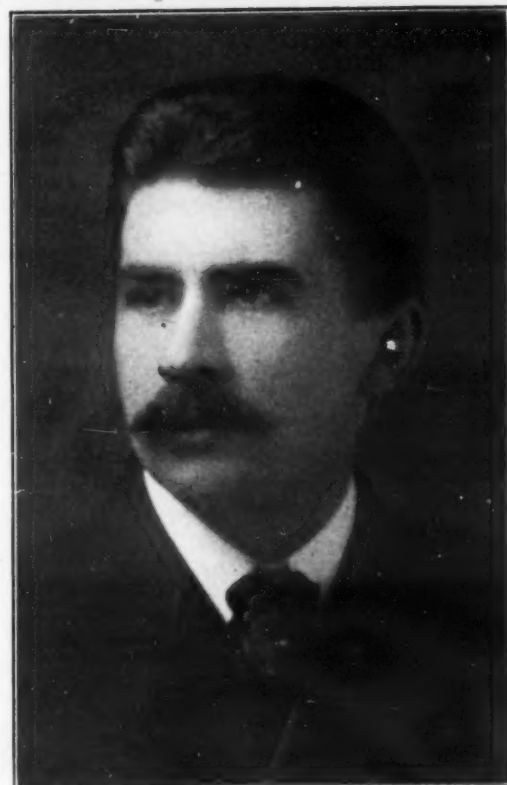
Mendelssohn's Symphony in A Major, Aria, "Nobil Signor," from Meyerbeer's "Les Huguenots," Miss Potter; Elgar's Serenade for Strings in E Minor, MacDowell's "The Sea," Parker's "The Lark Now Leaves Its Watery Nest," Chadwick's "Danza," Miss Potter; Massenet's Suite in D Major.

The Eintracht orchestra is composed of forty-five active members, nearly all professional musicians, although their interest in the society itself is not prompted by commercial considerations. They meet once a week throughout the Winter to study the symphonies and other forms of the best orchestral music, under Mr. Ehrke's guidance, and these weekly rehearsals are conducted with such fine discrimination on the part of the director and are marked by such keen enthusiasm on the part of the men themselves that results of a very superior order are obtained.

This careful training was in evidence in the performance of the Mendelssohn Symphony which was read with fine breadth of style and technical finish. Tonal values were revealed most artistically and the whole presentation was characterized by an enthusiasm and freshness which one finds lacking often in the more important orchestral bodies.

The Elgar Serenade demonstrated the splendid caliber of the string section and proved Mr. Ehrke to be a director of poetic perceptions. The Massenet Suite was done in spirited fashion and, like the other numbers, was received with much applause.

To Miss Potter fell a large share of the evening's honors. Her charming stage presence, the mellow quality of her voice and her artistic interpretative sense aroused genuine approval. The Meyerbeer aria was followed by the ever-popular "Rosary" given as an encore and the three American songs were delivered with gratifying results. Harriet Ware's "Mammy Song" was granted as a second encore. The accompaniments were played by J. Louis Minier, a member of the orchestra, in excellent style.



Louis Ehrke, Director of the Eintracht Orchestra of Newark, and Mildred Potter, Contralto, Soloist at Final Concert

RECEPTION TO MISS ROMER

Inspirational Dancer Honored by Mr.
and Mrs. Clarence Eddy

A reception was given by Mr. and Mrs. Clarence Eddy at their apartments in the Westbourne, No. 930 West End avenue, last Sunday afternoon in honor of Violet Romer, the talented inspirational dancer of the "Kismet" company, whose special matinee at the Knickerbocker Theater recently created such a sensation.

The reception was attended by a large number of people prominent in the musical and dramatic world. Miss Romer was assisted in receiving by her mother, Mrs. Ada Romer, a gifted artist and portrait painter, well known in San Francisco. Refresh-

ments were served and an impromptu musical program was rendered by Mr. and Mrs. Eddy, Aloys Trnka, the well-known violinist; Beatrice Priest-Fine, Florence McMillan, Arthur Mayer, Mr. Hargraves, baritone; Ludmilla Vorjacek, and Miss Sharlow, of the "Kismet" company.

Among the guests invited were the following:

Mr. and Mrs. Harrison Gray Fiske, Mr. and Mrs. Otis Skinner, Mr. Marc Klaw, Mr. Hamilton Ravelle, Mrs. Sharlow and Miss Sharlow of the "Kismet" Company, Mrs. Ada Romer, Bernard Jaulus, a well-known violinist of San Francisco, Mr. and Mrs. Loudon Charlton, Mr. and Mrs. J. S. Carvahlo, Mr. and Mrs. W. L. Coghill, Mr. and Mrs. Ellison Van Hoose, Mr. and Mrs. Aloys Trnka, Mr. and Mrs. Joseph R. Grismer, Mr. and Mrs. Arthur Nevin, Mr. and Mrs. Richard K. Paynter, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Nahan Franko, Mr. and Mrs. Victor Herbert,

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MANAGER SHIPMAN'S PLANS

Four Artists Announced for Tours Here
Next Season

Frederic Shipman announces the following plans for next season: Mme. Lillian Nordica, who opens her season at Bangor, Me., on October 10, and who will undertake three concert tours through New England, Eastern Canada and the West, will be under his management for the third season.

Mr. Shipman will also have the exclusive management of Mme. Frances Alda, David Bispham and Mme. Mary Hallock, the American pianist. Mme. Alda is in Europe for the Summer, but will return on October 7, and will open her season with a New York recital in Carnegie Hall soon afterward. Mme. Alda has been engaged for the Metropolitan Opera during December, January and February, but will undertake a concert tour during October and November and a second tour at the close of her opera season, during March and April.

David Bispham will have a busy season under Mr. Shipman's direction, as an elaborate schedule of 150 concerts has been arranged extending from September 3, when he opens in Halifax, N. S., till the middle of May.

Mme. Hallock will make an extended concert tour, which will open in New York on November 16, when she will appear with the New York Rubinstein Club at their first concert of the season.

NEW STAR FOR CHARLTON

Mme. Hudson-Alexander to Tour Under
His Management

An important addition to Loudon Charlton's list of attractions for the season of 1912-13, is Mme. Caroline Hudson-Alexander, the soprano who has come into wide prominence the last few seasons through her concert and oratorio singing. After a series of successes in the Middle West, Mme. Hudson-Alexander came into metropolitan notice when she was engaged as soloist of Plymouth Church, Brooklyn. Her excellent equipment for the concert field is indicated by a long series of appearances with the most important choral and festival organizations of the country, and still more strikingly by the number of re-engagements she has had.

Among the organizations for which Mme. Hudson-Alexander has sung are the Boston Choral Society, the Boston Handel and Haydn Society, Brooklyn Apollo Club, Brooklyn Oratorio Society, New Haven Oratorio Society, Philadelphia Orpheus So-

ciety, Pittsburgh Male Chorus, Pittsburgh Mozart Club, Worcester Oratorio Society, Troy Choral Society and Toronto Oratorio Society. A few of the orchestras for which she has been soloist are the Cincinnati Symphony, New Haven Symphony, Quebec Symphony and the Theodore Thomas Orchestra; while her long list of festival dates include such representative festivals as those of Worcester, Springfield, Lindsborg, Cloversville and Charlotte.

Under Mr. Charlton's management it is proposed to extend her field still further, so that the larger cities throughout the country will have an opportunity of hearing this artist.

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European Bureau of Musical America,
Berlin, Goltzstrasse 24,
May 4, 1912.

THE Emil Gutmann Concert Agency announces a series of symphony concerts for the season of 1912-13 to be devoted to the production of modern symphonic works. Some of the most noted conductors of the day have been engaged for the series. Unknown composers will be given an opportunity to have their works produced, manuscripts to be examined by the board of conductors. A number of symphonic works by well-known modern composers will be performed for the first time.

The series of comic operas at the Royal Opera, previously announced in these columns, was opened with Gluck's "May Queen" and Dittersdorf's "Doktor und Apotheke" ("Doctor and Druggist"). Among those taking part were: Frau Boehm-van Endert (*Rosalie*), Frau von Scheele-Müller (*Frau Stössel*) and Herr Lieban (*Sichel*). Leo Blech and Richard Strauss conducted the "May Queen" and "Doktor und Apotheke," respectively.

Weber's one-act opera, "Abu Hassan," which was performed April 30 at the Königliches Schauspielhaus, is supposed to contain fragments of Weber's experiences in Stuttgart, where he became involved in some difficulties with a very charming actress, as a result of which he was ostracized from the province of Württemberg. With the assistance of the Grand Duke of Hesse he was able to extricate himself from embarrassment and immortalized the humorous phases of his escapade in "Abu Hassan."

Richard Strauss's opera, "Feuersnot," is to be performed at the Hungarian Opera House in Buda-Pesth in Hungarian and will be given in the Bohemian tongue at the National Theater in Prague.

Operatic Society's Activity

The Berlin Operatic Society managed 186 concerts and 294 operatic and theatrical performances during the last season. The society has a capital of 30,000 marks, and considering its comparatively brief existence has accomplished marvels.

"Fanfreluche," a musical comedy by Wilhelm Mauke, was a pronounced success at its premiere in the Munich Hoftheater. The press has lauded its high artistic value and its compelling charm and accords it a genuine success.

The pupils of the violin virtuoso, Issay Barmas, were able to show very substantial results of their training last Sunday afternoon at their recital in Klindworth-Scharwenka Hall. Francis Johnson, of San Antonio, Tex., gave the Corelli-Leonard "La Folia" a graceful interpretation. The Reger Sonata, for violin alone,

received conscientious treatment at the hands of Alfred Fenichl. Eva Heiman appears to have decided talent, her playing of the Burmeister "Chanson Française" and Hubay's "Scène de la Czarda" being full of life and rhythm, although frequent irregularities of intonation might be avoided if Miss Heiman would look at her violin occasionally instead of the audience. Excellent schooling is everywhere evident in the work of Professor Barmas's pupils. Naturally good training without the backing of born talent is of little value to the world, but the teacher who treats gifted and ungifted alike, giving each one the full benefit of his experience and advice, deserves all praise. This is the only course of procedure which can elevate the music teacher's standing. In Professor Barmas the Klindworth-Scharwenka Conservatory has the services of a pedagogue who gets results both from the more talented and the less talented of his pupils.

Egenieff as "Elijah"

Kammersänger Franz Egenieff's performance in oratorio as *Elijah* in the Theater des Westens was the signal for a storm of applause not always accorded even to Kammersänger. The noted artist was in splendid voice and his *Elijah* was instinct with the dignity, fire and pathos which belong to the ideal *Elijah*. Mr. Egenieff's splendid vocal attainments and unusual dramatic ability have won him great popularity abroad, whether in opera, concert or oratorio, and there is no doubt that he has grown artistically since his return to Europe. His first engagement here was at the Komische Oper, under Gregor, and such was his success that he was engaged by the Royal Opera at Vienna, where he found a most enthusiastic public and press. Since that time the baritone has devoted himself exclusively to guest performances, in which field his popularity has extended into almost every nook and corner of the German and Austrian empires.

The festival concerts of the General German Music Society (Allgemeiner Deutscher Musikverein) will take place this year in Dantsic from May 27 to 31. The programs will consist almost exclusively of compositions by contemporary composers and will include two orchestral and two chamber-music concerts. On the afternoon of the first festival day the Tonkünstlerverein will be received by the combined Männerchöre of Dantsic in the Waldtheater. The program of the first concert follows:

C. Heinrich David's "Storm Myth" (Sturmesmythe), for chorus and orchestra; Richard Mor's "Und Pippa Tanzt," symphonic overture; Heinrich G. Noren's Violin Concerto (soloist, Alexander Petschnikoff); Ernst Boelke's "Tragic Overture"; Heinrich Stamer, two songs with orchestra (soloist, Kammersänger Egenieff); Alfred Schattman, "Devil's Scene and Close," from the opera, "The Devil's Pergament" (Soloists: Frau Adelheid Pickert, soprano; Walter Kirchhoff, of the Royal Opera, tenor; Kammersänger Egenieff, baritone.).

On May 29 the first chamber-music concert will be given. The works to be performed are:

Jan Inghoven, Three Movements for String Quartet (Wendling Quartet); Julius Weissman, "Variations on an Ancient Ave Maria," for violin and piano (soloists, Miss Hegner and the composer); Walther Bransen, Five Songs for Tenor (soloist, Dr. Römer); Josef Haas, Divertimento for String Quartet (Wendling Quartet).

The following program has been announced for the second chamber-music concert:

Rudi Stephan, Music for Seven Instruments (Michael and Joseph Press, L. von Laar and Kutschka Quartet); Joseph Marx, Four Songs for Soprano (Eva Lessmann); Joseph Renner, Sonata for Violin and Piano; Paul Scheinpflug, String Quartet (Press Quartet); Paul Juon, Piano Quartet (Press Quartet with the composer at the piano).

The second orchestra concert will close the series. The program includes the following:

Erwin Lendvai, Symphony in D Major; G. Selden, "The Pilgrim," for baritone, chorus and orchestra; A. P. Boehm, "Hashish," Symphonic Tone Poem; Otto Lies, "On the Sea After Sunset," Symphonic Poem; Richard Wagner, "Kaiser March."

This national music society enrolls practically all the prominent musicians of Germany, and its influence in promoting the spirit of fellowship among the profession at large has been great. The practical value of the society to its members has been enormous. More than 1500 members secured positions through its agency last season. Many contemporary works of merit would, perhaps, never have become known without its help. The society will be received in "pomp" by the city officials of Dantsic on May 29.

Origin of "Martha"

The story of how "Martha" came into being is told by a contemporary. When Flotow, whose centenary occurs this year, went to Paris as a young artist he was glad of the opportunity to take part in the soirées given by Mme. Castro, wife of the governor of the Tuileries, who gave the young Flotow ample opportunity to "make himself useful" by accompanying the singers at her weekly musicales. Some of Flotow's youthful compositions were performed in this influential musical circle, which included the director of the Opéra Comique. The young composer's hopes of influencing the director in his behalf were, however, futile, as the latter left the salon before his first composition had been played to a close, remarking to a friend that "though he had heard very little of the German monsieur's music, the little had not been to his taste."

Some months later Flotow was called

upon to compose one act of a three-act ballet for the Grand Opera on the condition that it be finished in four weeks. This unexpected offer arose from the fact that the director of the Opéra was bound by contract to produce a ballet in three acts. Not having a solo dancer of the first rank he refused to risk the expenditure of 100,000 francs, which the ballet would necessitate. Immediately, however, a patron offered the sum required provided the director would produce a ballet in a month's time for his protégée, a danseuse. The offer was instantly accepted, and it was decided to select one composer for each act. The director promptly named two popular composers, but was much perplexed about the choice of the third, whereupon a friend mentioned Flotow.

The ballet was a great success. Some years later Flotow sent the plan of this ballet to a friend, W. Friedrich, to be utilized for a text. The result was "Martha." As Flotow afterwards expressed himself, "Had Mlle. A. not had the ambition to shine as a 'star' and had she not found a wealthy friend to gratify her wishes, who knows whether I should ever have composed 'Martha'!"

H. EIKENBERRY.

"American Paganini" in California

MELONES, CAL., May 14.—Carl Lanzer, the violinist, known as the "American Paganini," gave a recital in this city recently with success. His program was made up of popular and classic selections. When he played "Nearer My God to Thee" in memory of those who were lost on the *Titanic* the eyes of many in the audience filled with tears.

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THE FOREIGN ARTIST IN RUSSIA

Receptive Attitude of Audiences in the Empire of the Czar—
Individuality and Sincerity the Qualities That Count Most—
Kathleen Parlow's Unique Success and the Secret of It

By IVAN NARODNY

MANY American artists have scored successes in Germany, Austria, France, England and Italy, but very few have been able to conquer the audiences in the domain of the Czar. Strange to say, most Americans have generally a wrong view of Russia, as far as music is concerned, and think that it is mainly a country of peasants and policemen. On the other hand, many are afraid of the strangeness of language and the social conditions, of which so much has been written. But I must reaffirm what I have said before—that Russian audiences are more appreciative of foreign musical artists than audiences anywhere else in continental Europe. The fact that Russia stands apart from the great competition prevailing, for instance, in Germany, makes it a country worth trying. The commercial grip, that one feels in America, is little felt there. Russians have a measuring scale for art different from that of the rest of the world.

Russian audiences appreciate spontaneity, temperament and individuality more than cleverness and technic. First of all, everything is measured from the point of view of emotionalism and the subjective power of an artist. Effectiveness and formality count but little. On frequent occasions musicians of big foreign reputation fail simply because they want to impress their audiences with their technic and what one may term as the intellectual element of art. For a Russian listener, an artist has to live what he gives, or else he is taken for artificial. It is the psychological and not the mechanical factors that play the leading rôle in Russian appreciation, and for this reason sincerity, modesty and simplicity are the leading virtues that make an artist succeed there.

Of great significance next to the above-mentioned principles, is the fact that every Russian music-lover expects from a musician a message of his individual aesthetic convictions. Although beauty is universal, yet its special power lies in the individual interpretations and the accommodation of the individual to the particular type of beauty. A program in line with the artist's special gifts is far more likely to arouse enthusiasm than a little of everything given in a general way. If an artist feels that he is stronger in the interpretation of the classics he should stick to them and not try to produce what may merely happen to be momentarily in demand. It would be a gross mistake to put Strauss or Debussy on the program simply because they are in vogue, especially if the artist himself does not believe in them.

What Audiences Expect

It may be true that, to a certain extent, a repertoire of lyric character and rich in lugubrious passages appeals more to the Russian nature, which is so predisposed to melancholy, but this can never be taken as a rule. I know of a number of cases when the very opposite sort of a program made a stir that nobody had expected. Moussorgsky, Tchaikowsky and Taneyev are the most popular of the Russian classics

generally. Having been a bookseller in Russia for three years, when I had the local management of all recitals given by native and foreign musicians, I found that the audiences expected from foreigners least of all the works of Russian com-



A Russian Cartoonist's Impression of Kathleen Parlow, Playing at the Palace of the Grand Duke Michael in St. Petersburg—The Original Drawing, from Which This Copy Was Made for "Musical America," Was Rejected for Publication in Russia by the Governmental Censor

posers. Although national in their own art, yet the Russians are very appreciative of the art of other nations. For foreign artists who intend to tour Russia I would suggest that they stick to their native composers. Take for instance the American Indian music, the fundamental elements of which are interwoven in many of Arthur Farwell's compositions, and I can safely predict that it would create a great sensation over there.

Of all American artists, Kathleen Parlow, the violin virtuoso, is the sole conqueror of Russian audiences. As the secret of her Russian success is probably unknown in her native land, I may, perhaps, be permitted to relate it briefly for the readers of *MUSICAL AMERICA*. Until Miss Parlow's phenomenal success in St. Petersburg America was known in Russia as a country of millionaires, of cotton growers, manufacturers of sewing machines and typewriters. Nobody had ever heard of an American artist before and nobody believed that there was such. Miss Parlow's first public appearance in 1908 in St. Petersburg was one of the greatest musical sensations of the season. At first the people thought she was of Russian descent, as her name is spelled in Russian, "Parlöff," the name of an aristocratic family in the southern provinces. But when she declared that she was born in Canada of English parents and grew up in San Francisco, all the nimbus of native pride disap-

peared and she was judged by her art alone. To find, instead of the conventional millionairess, a studious type of American girl appealed immensely to the Russians. But above all Miss Parlow appealed because she was a great artist with a temperament and a soul.

"We have heard many first-class violinists during the last few years," wrote the critic of the principal Russian musical magazine, "but in Kathleen Parlow we have found a true example of genius. The tone of her instrument is of flute-like, velvety quality and she speaks a language that grips the hearts of listeners. Spontaneity, loftiness and inspiration are predominating qualities in her art. Those of our foremost musical authorities who have heard her play agree that she is an artist by God's grace. In addition to all that she is versed in literature and art and interested in every modern humanitarian movement. There is nobility in her views and sweet simplicity in her appearance."

Everywhere a Welcome

As a music critic is the leading factor of every success in Russia it was natural that Miss Parlow should make her reputation firm there, and she was received with open arms wherever she appeared. She gave not less than nine concerts in half a season in St. Petersburg, and on many occasions Alexander Glazounow, the famous composer and conductor, and Leopold Auer, her teacher, accompanied her on the piano. She played also in six recitals in Helsingfors, in Finland, in the same season and in many other places throughout the country. Although it is a fact that a reputation that an artist obtains in St. Petersburg or Moscow counts much in the provinces, yet, as a whole, the verdict of these two cities is not taken as final, as is so often the case with a success that an artist obtains in New York in its influence upon the rest of this country. But Miss Parlow was received with enthusiasm wherever she went.

Very interesting was the experience, anent Miss Parlow, of the Grand Duke Mikail, a great-uncle of the Czar, at whose palace Miss Parlow played to a royal audience. The grand duke is a passionate lover of the violin and has invited almost all the great celebrities to play at his palace. When he heard of Miss Parlow's meteoric career he said to one of his friends that he thought it was nothing but "American bluff." However, he was curious to know the truth and sent his secretary

to hear Miss Parlow when she played in a recital in the hall of the Navy College. When the secretary reported very favorably upon her work the Grand Duke shook his head, saying:

"Even if she is a genuine artist I can never believe that a woman can be a great violinist. As I do not believe in woman suffrage so I do not believe in woman violinists and pianists. That's a field in which women never can compete with men. But if this American girl convinces me I am willing to join the woman suffrage movement."

Converting the Grand Duke

The Grand Duke was serious in what he had said and decided to hear Miss Parlow but with a strong prejudice actuating him. He invited a large number of high functionaries to his palace, among them my own friend, General S—. The latter told me how the Grand Duke amused himself by predicting that he would disagree with the rest of the Russian music critics about Miss Parlow's playing. Miss Parlow seemed rather nervous and shy when she started playing, but the tones emanating from her instrument were so pure and full of beauty as to conquer the atmosphere of coldness in a few minutes. When she finished the first part of her program the Grand Duke and his guests were greatly moved, and it was at this time that the noted Russian caricaturist made his drawing, reproduced, for the first time, with this article.

"Veni, vidi, vici," exclaimed the Grand Duke, rushing with extended hand to the artist. "I never knew that such a thing was possible," he confessed to his guests. "She has revolutionized my views entirely and I am sorry that I promised to join the suffrage movement, to which I have been so much opposed. If America has many more girls of her type I must say it is a great country."

Miss Parlow went to Russia to study music with Leopold Auer, professor at the Imperial Conservatory in St. Petersburg, and had made no arrangements for any concerts, which proves the facility of an artistic success in Russia if the artist has genuine talent. Although Miss Parlow gave frequently the Tchaikowsky and Glazounow concertos, yet Brahms, who, up to her appearance, was the least liked in Russia, figured most of all. She succeeded with Brahms, because she interpreted him with all her soul and believed in him. This was the secret of her success with the Russians.

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[Continued from page 11]

in this precocious young American of ultimate development that would honor the land of her birth. Repeated warnings since then, however, have not had the desired effect of deterring her from public playing in order to demonstrate anew Goethe's axiom, "A talent must be cultivated in retirement"; those nominally most interested in her welfare have preferred to keep her constantly before the public. So there is nothing surprising to the judicious observer in the reservations that now are creeping into the comments of the French reviewers who attend her concerts.

As one of them, writing in *Le Monde Musical*, truly says, "The 'Petite' Barentzen now has enough years of her career behind her to remove her from the ranks of wonder-children and to justify her audiences in demanding of her something more than mere evidences of precocity." His subsequent remarks would imply that the young Boston pianist is still absorbed in developing her external virtuosity—to the neglect of her musical nature. Like many another that has exhibited similar precocity at her age, she seems to have failed to escape the pernicious mania for speed. At her recent recital in Paris her program included Beethoven's Thirty-Two Variations and Schumann's Symphonic Etudes.

BY comparing the scope of the seasons recently closed at La Scala and the Metropolitan it can readily be seen that, quite apart from financial considerations, there are very strong inducements to Mr. Gatti-Casazza to prefer New York to Milan as a field for his managerial activities. Place La Scala's meager list beside the Metropolitan's brilliant record for the Winter. The venerable Milan institution's repertoire consisted of but eight operas, of which 81 performances were given.

Mascagni's "Isabeau" topped the list numerically with 18 performances; Humperdinck's "Königskinder" was another favorite, with 15; Gluck's "Armide" had 13 and Bellini's "Norma," 12. Of "Die Meistersinger" there were 8, of "The Merry Wives of Windsor," 7; of Rimsky-Korsakoff's "Ivan le Terrible," 5, and of Cimarosa's "The Secret Marriage," 3. "Ivan the Ter-

rible" was a disappointment, but Chaliapine as a visitor, in the name part, scored personally.

IT has already been remarked in this place that opera tenors when they die, as far as vocal usefulness is concerned, become managing directors. The full force of this generalization does not apply to Joseph O'Mara, for it would scarcely be fair to insinuate that he has come within hailing distance of the end of his career, but he is taking time by the forelock, at any rate, and even now is organizing a new opera company in England.

For this Irish tenor, who is known to American audiences only as a light opera star identified with the production that introduced Andrienne Augarde in this country, it is claimed that he has sung in more opera performances than any other of his living countrymen. His new company, which boldly declares itself "as English Opera Combination," is limiting its recruiting ground to the British Empire. Already the singer-manager promises a real live sensation in a young New Zealand contralto, a product of Mathilde Marchesi's workshop.

THE new d'Annunzio-Mascagni opera, "Parisina," is to have a double première at the beginning of the next Winter season; which, being interpreted, means that it will be given for the first time simultaneously at the Paris Opéra and La Scala. The composer made characteristic Mascagnian-esque objections to the double première for Italy of "Isabeau" in Milan and Venice not long since, but then elasticity of viewpoint was never alien to the artistic temperament.

In commenting on the coming together of the great Italian poet and the composer of "Rustic Chivalry" the *Pall Mall Gazette* finds it necessary to fall back upon Bob Acres for an adequate exclamation for "Odds, gunpowder and dynamite! This should be a collaboration indeed!" Then it asks, "What may not two spirits so explosive achieve between them? And how will an audience prepare itself for a première so exciting? Let Strauss and Hoffmannsthal look to their laurels! They are in danger." J. L. H.

"MASTER LESSONS IN PIANOFORTE PLAYING"

EDWARD MORRIS BOWMAN, the noted New York pianist and pedagog, has recently published an interesting volume called "Master Lessons in Pianoforte Playing" in the form of "Letters from a Musician to His Nephew." Mr. Bowman has approached his subject in an individual and rather novel way, making the scholastic material of general interest, rather than of a specialized nature.

The volume is well planned. Placing himself in the position of an uncle writing to his young nephew, who is about to take up the study of piano, Mr. Bowman asks his nephew to write to him and tell him about the way in which his teacher is instructing him. The replies of the nephew are ingenious, and the teacher, Miss Proctor's, reports on the student's progress show another phase of an instructor's views. The letters are interspersed with diagrams of the position of the hand, and technical passages, written out in full and together they make a most helpful little volume. The author takes up in order "Important First Things in Piano Study," "Theory of Correct Finger Movements," "Meter, Rhythm and Tune," "Primary Legato Touch," "How to Gain Speed—A Secret," "Preparatory Exercises to the Scale," "Relation of Hand to Keyboard," "New Presentation of Mason's Two-finger Exercise," "How to Study and Practice" and "Methods of Piano Teaching."

There is an introduction by Albert Ross Parsons which serves as an excellent prelude to the book. The book should be in the library of all earnest piano students and many teachers would do well to read what Mr. Bowman has to say about piano-teaching, all of which he has gleaned from his long experience as an instructor. Much of the material was originally written for the

"MASTER LESSONS IN PIANOFORTE PLAYING." By Edward Morris Bowman. Published by the Theodore Presser Company, Philadelphia, Pa.

"American History and Encyclopedia of Music," but many valuable additions have been made for this new edition.

THE DEMAND for hymnals for use in schools and academies must indeed be great, for during every year a number of new ones are issued by leading publishers. The house of Ginn and Company, New York, has just brought out one called "The Students' Hymnal,"† edited by Charles H. Levermore, Ph.D., President of Adelphi College, Brooklyn, N. Y. The hymns included are divided into hymns for "Worship and Praise," "Salvation," "The Inner Life," "Faith and Trust," "Prayer and Aspiration," "The Communion of Saints" and "Holy Days." At the close of these is given a series of "Selections for Responsive Readings." It is well gotten up and nicely edited. A. W. K.

†"THE STUDENTS' HYMNAL." Edited by Charles H. Levermore, Ph.D. Published by Ginn and Company, New York. Price, 50 cents.

Concert by Maryland Guild of Organists
BALTIMORE, May 20.—The first public service of the Maryland Chapter of the American Guild of Organists was given on the evening of Ascension Day at St. Paul's Protestant Episcopal Church. The service opened with Bach's Toccata and Fugue in D Minor, played by Howard T. Thatcher, which was followed by the Pastoral, Recitative et Corale, by Sigfrid Karg-Elert and César Franck's Cantabile, which were played by Thomas Moss, organist of Tome Institute, Port Deposit, Md. The boy choir sang King Hall's "Magnificat and Nunc Dimittis" in E Flat and Anthems by Barnby and Stainer. The choral service was under the direction of Charles Ford Wilson, organist and choirmaster of the church, who presided at the organ. Harold D. Phillips, dean of the Maryland Chapter, concluded the service with a beautiful performance of Smart's Grand Solemn March.

W. J. R.

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HUMOROUS SIDE OF ORGAN PLAYING

Henry Bethuel Vincent, After Traveling 30,000 Miles Giving Recitals, Tells About the Caprices of Some of the Instruments He Encountered

By HENRY BETHUEL VINCENT

MUSICAL AMERICA published a letter not long ago, recounting good music the writer had heard, which ended something like this: "If some one would only come and teach us how to listen!"

There is good music almost everywhere; we all hear it, but we don't all listen to it. Too much, if we don't assimilate it, is as bad as too little, and musical indigestion is worth guarding against. We have cultivated all phases of music but the art of listening.

Secure in the consciousness that we "love" music, we contribute our dollar and a half, and, without any preparation at all, proceed to pass judgment on what has taken the best of a man's heart and brain to write, and perhaps years of practice to perform. Do we, in the highest sense, appreciate and enjoy? Are we qualified to listen understandingly and criticize discriminatingly, simply because we love it? Love is easy, and often blind! We love it all right; we just don't take any particular trouble about it.

We are usually willing to do anything that will increase the pleasures of life. Learning to listen is easy, and the reward great. It only requires the cultivation of faculties we all possess, but sometimes neglect.

There need be nothing technical about it. The average citizen does not give a hoot if a piece he likes is in the ternary form; but he is concerned with what the piece means to him, and with the amount of pleasure it gives him.

Nor need there be anything sentimentally sloppy about it. Music has suffered from that. We have had broken hearts and unrequited affections world without end, Amen! There has been too much "story telling." Jones may have written his passionate Allegro in x flat just two days after he inadvertently sat on a tack; but is that important? A story is sometimes a good peg to hang your emotional hat on; and sometimes not! Music would be a poor thing if it always had to be explained by a story.

The art of listening may be acquired without either formula or gush. The reward comes, as it does to the trained observer, in keener and more lasting pleasure; in the ability to judge discriminatingly and wisely.

We still pay critics to say whether a thing is good or bad; some people still read the papers the morning after a concert to see whether they ought to have enjoyed it or not!

We are going to get away from the excessive personal exploitation in music. Instead of merely asking WHO is going to perform, we will ask WHAT is to be performed. We will never get all that is coming to us until we take as much interest in the MUSIC as in the PERFORMER.

There is a great field for any one who will take up Music from its purely "human" side; from the standpoint of the average listener; who can suggest ways of increasing the pleasure and profit in listening, and play a program illustrative of these suggestions.

If I may speak of my own experience, I have traveled over thirteen thousand miles since November and appeared over sixty

times before audiences that have ranged from western mining towns to eastern music clubs. I have found everywhere—almost without exception—the same keen interest. The form varies, but there is the same alertness, the same determination to get out of music all that it has to give.

I use the organ almost entirely to illustrate my lectures. It means greater variety and almost unlimited possibilities of tone color. My programs range from grave to gay; from Bach to Strauss. Such a piece as Tchaikowsky's "1812," for instance, would be tame on the piano, but is exceedingly effective on the organ. The same thing is true of overtures and movements from symphonies, as well as a great deal of "program" music.

I rarely find any objection to my pre-



Henry Bethuel Vincent, Composer, Lecturer and Organist at Chautauqua

sending these programs in churches. Once in a while I am opened with a scripture reading and a prayer—I suppose that takes the curse off—but after that it's a case of make good or the audience will exercise its churchly prerogative, and go to sleep!

After all, why shouldn't we be allowed to make music in the church, and perhaps talk about it? Anything that makes for the better and fuller living of this life (as music does) ought not to be barred. The church that locks its doors for six days is apt to be a bit chilly on the seventh! The church that refuses to loosen up on its so-many thousand dollar organ except for two services on Sunday, is neither giving, nor getting what it should! Taking care of the hereafter means taking care of the here, as well!

Organs of Various Sorts

In my travels I have found some poor organs, but a constantly increasing supply of good ones. Occasionally an organ is born bad; others, through neglect, have badness thrust upon them. American organs are the best in the world, except when somebody blunders! I know an organ—a new one—that squeaks louder than its squawks! Instead of being opened with a recital, it should have been opened with an axe! But it was a gift; and you cannot look a gift organ in the pipes. So the organist is aging prematurely; the preacher finds some solace in religion; and the congregation admire the gold brick—I mean the gold leaf on the pipes, and the lovely effect when the sun shines through the memorial window!

I have some exciting memories of "Organs I have met." No two are ever quite alike, even when their parentage is the same; so there are no dull moments for the

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man who goes about playing on strange instruments.

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Or, it may be the other extreme. Last Fall in the Southwest it was a reed organ, or nothing, with me. One of those affairs that pump like a sewing machine, but with an auxiliary lever at the side. The janitor, being a public spirited citizen, agreed to preside over the wind supply. He was about two feet away, and at the end of the first number encouraged me with the assurance that it was "some tune, bo." After that the entertainment palled on him; in the soft places he stared meditatively and unblinkingly in my face; in the loud ones he turned his back, and pumping as though he were on a sinking ship, perspired profusely and profanely.

Every organ is, at times, capricious. Some people think all you have to do is stroke it properly and it will purr like the family cat. No organ will eat out of your hand all the time. Some are merely frivolous and glory in the unexpected. Others are naturally mean and stop when they ought to go on, and go on when they ought to stop.

Pedals and Pedals

I have seen pedals that you had to stand on to get results; and those that were set on a hair trigger, and would blat if you much more than looked at them. Stops that it took two hands to pull out; and stops that would shoot out when you had done nothing to deserve it. Oboes that had to be stuffed full of paper, or pulled out bodily in order that their lament might not be heard. Key-tops that, in damp weather, would come off on your fingers, leaving the keyboard leering up in a toothless grin!

There are organs that get a depression of spirit right in the middle of the program, and moan and sigh, and sob and gurgle; the only way to effectually comfort them is to choke off their wind supply.

There are organs that—seeing a strange man on the bench—will give one amazed snort of indignant surprise and quit! Then the members of the music committee come sidling up the aisle, looking worried and responsible, and crawl into the organ through the little door. They drop candle grease on themselves and assure each other that "it never did that before." And while they are attentively regarding its insides the organ hoots cheerfully and derisively on its pedal trombone.

After all, when things do go well—and they usually do—there are few keener pleasures than playing the organ. Only the joy of conducting a great orchestra or chorus

can equal it. And every day the old organs and the poor organs are being displaced by instruments that are as nearly perfect as human ingenuity can make them.

KANSAS CITY'S WEEK OF ORCHESTRA CONCERTS

Victor Herbert's Organization Followed by the Russian Symphony, Each Presenting Fine Programs

KANSAS CITY, Mo., May 18.—The Victor Herbert Orchestra played two concerts in Convention Hall on Monday afternoon and night. Fine programs were given on both occasions, embracing some of the music of Mr. Herbert's opera "Natoma." A splendid sextet of singers was heard in solo and ensemble numbers. The singers were Agnes Kimball, soprano; Clara Drew, contralto; Evan Williams and John Finnegan, tenors; Frank Croxton basso, and Charles Washburn, baritone.

On Friday afternoon the Russian Symphony Orchestra, with Modest Altschuler, conductor, assisted by Lydia Lopoukova, Russian dancer; Vera Curtis, soprano; Eva Mylott, contralto, and Henri La Bonté, tenor, gave a most enjoyable concert in the Willis Wood Theater. The orchestral numbers, which were mostly by Russian composers, were well played, especially the symphonic suite "Scheherazade," by Rimsky-Korsakow. The soloists were all heard to excellent advantage, and Mlle. Lopoukova danced four dances with her usual grace.

Myrtle Irene Mitchell, who has been so successful with her concert series the last two seasons, has announced two excellent series for the coming year. One includes artists who have never before appeared in the series and the other seven favorites in Kansas City. In the former will be heard Geraldine Farrar, Alma Gluck, Eugene Ysaye, Adeline Genée, Leopold Godowsky, George Henschel and Riccardo Martin. The second list contains the names of Mme. Schumann-Heink, Alice Nielsen, Marcella Sembrich, Kitty Cheatham, John McCormack, Mischa Elman and Rudolph Ganz. M. R. W.

Red Bank Enthusiastic Over Leon Rice

Leon Rice gave a successful song recital on May 2 at the Presbyterian Church, Red Bank, N. J. For an hour and a half a large audience listened with interest and delight to the singing of this talented artist. Mr. Rice's great forte is in enunciation, modulation and sweetness of tone. His audience was delighted when it was announced that he would give a return recital on May 16. The singer was accompanied at the piano by his wife, Mrs. Jennie Caesar-Rice.

Hans Pfitzner recently conducted the first Strassburg performance of "The Rose Cavalier."

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SMALL AUDIENCES FOR LONDON MUSIC

Not Many Americans in the British Capital and That Makes a Difference—Remarkable Success of Louis Persinger, the American Violinist—Mme Carreno's Recital

Bureau of Musical America,
London, 48 Cranbourne Street,
May 11, 1912.

ALTHOUGH the season is only just beginning the feature so far has been the remarkably poor attendances which have graced the many and varied musical feasts prepared. There are reasons for this, of course. Foremost is the fact of the comparatively few Americans in London for this time of year, and any manager will tell you that without the patronage of visiting Americans his lot, like Gilbert's policeman, "is not a happy one."

The "high price" scare during Coronation year, followed by the railroad and coal strikes, with the *Titanic* holocaust only too fresh in the public mind, have left their mark, and it certainly looks at present as if Americans in bulk are going to give London the "go by" this Summer. Perhaps it is a little early to croak so, but many managers of the principal West End hotels to whom I have talked on the subject—and I know of no better barometer—are filled with doubts and fears. More's the pity from a musical point of view.

Then, again, the weather, so far, has been against concert going. Fancy seventy-four degrees in the shade during the first week in May! What with this and the fact that on some days there have been as many as nine recitals or concerts going on at the same time, to say nothing of two opera houses which give nightly performances, and you have some idea of the conditions just now prevailing.

There have been no new productions at either opera house during the last week, although Tuesday witnessed the revival of "Faust" at the Kingsway House, when the two American stars, Felice Lyne and Orville Harrold, repeated their successes as *Marguerite* and *Faust*. The only change in the cast was the substitution of Lafont, the French basso, as *Mephistopheles*, in place of Henry Weldon, and it cannot be said that the change reflected adversely on the American singer.

Hammerstein's Plans

Mr. Hammerstein is a little "up in the air" just now as to his future plans. It is an open secret that he is dissatisfied with the amount of public support he is receiving, although on this score Covent Garden is in much the same position, with the very considerable difference that its subscription list can stand any amount of strain in this respect. I shall not be at all surprised to find that, within a very few days Mr. Hammerstein will again reduce his prices to the theater level.

There is a good story going the rounds which, moreover, has the merit of being true, of Oscar standing in the vestibule of his house on a recent morning, when in walked two Italians. "Do you want a tenor?" said one in rather broken English. Mr. Hammerstein, thinking they wanted to subscribe for a box, replied: "I sure do; I haven't seen one since I have been in London," meaning a ten pound English note, commonly called a "tenner" here. Almost before he was aware of it, all three were on the stage and Oscar was listening to the silvery notes of Genaro de Tura, tenor late of the Scala, Milan, and then on his way home from an operatic engagement in Buenos Aires.

That was the introduction which, after various vicissitudes, already reported, led to de Tura's engagement and pronounced success in "Il Trovatore," in which he took the place of the Russian tenor Zamko. The latter, angry because he was displaced, threatened to "make things hot" for Mr. Hammerstein and his stage director, Jacques Cointi, so that they had to appeal for police protection.

Louis Persinger's Success

Not for a long time has so favorable an impression been created in London on a first appearance as that made by the violin playing of Louis Persinger, who gave the first of a series of three recitals

on Thursday afternoon at the Bechstein Hall. Mr. Persinger, who is a native of Colorado Springs, is a favorite pupil of Ysaye, and after hearing him, one can easily understand the master's enthusiasm for his pupil. It is a case for mutual admiration. The young artist's career will certainly bear watching.

As a tribute to the memory of their heroic brethren who lost their lives in the *Titanic* disaster, the massed forces of all the principal symphony and opera orchestras in London have organized a concert to take place in Albert Hall on May 24. So gigantic an orchestra as this has never before come together under one roof, and as the price of seats will be quite moderate, a large sum should be forthcoming for the benefit of the fund which is being raised for the dependents on the musicians who went down with the *Titanic*.

Pablo Casals met with an enthusiastic reception at his first orchestral concert at Queen's Hall on Monday. His playing was superb and at the conclusion of his concert Señor Casals had to reappear and bow his acknowledgments several times and the audience refused to leave the hall until the lights were turned down.

Frederic Lamond and Joska Szigeti gave a concert at Queen's Hall on Thursday evening with Sir Henry Wood conducting the Queen's Hall Orchestra. Besides playing Beethoven's G Major Concerto and Tchaikowsky's B Flat Minor splendidly Mr. Lamond appeared in the unfamiliar rôle of composer. In 1889 he wrote a symphony which was played at the Crystal Palace. It is a fine composition, well put together and well scored, and the audience was obviously delighted with it.

Carreno in Fine Form

Mme. Carreno was in magnificent form at her recital at Queen's Hall on Tuesday afternoon. Her rendering of Beethoven's "Waldstein" Sonata showed us once again that as a Beethoven exponent she stands unrivaled among her sex. Mme. Carreno's program included also Schumann's *Etudes Symphoniques* and works by Chopin and Schubert. The audience was enthusiastic, though not so large as one would have expected.

Everybody will be sorry to hear that Mme. Melba will not be able to come to England this year on account of the serious illness of her father, who is eighty-three years old. Her absence will make a gap which it will be hard to fill at Covent Garden.

One of the most interesting musical events of the month will be the concert of his own and his father's works which Siegfried Wagner will conduct at Albert Hall on Sunday. Additional interest is lent to the concert by the fact that the London Symphony Orchestra will play for the first time after its return from America.

For the first time on record a woman has sung within the precincts of the Houses of Parliament. This interesting event in the musical world took place last Friday, when Mme. Victoria Fer sang at the dinner of the Press Gallery in the House of Commons. There was originally a great deal of opposition to this part of the program, but after some difficulty it was overcome and Mme. Fer was invited to sing. She was showered with enthusiastic applause after each of her three songs.

ANTONY M. STERN.

Zimbalist Now in London

Efrem Zimbalist, the violinist, is now in England, where he will remain for several important orchestral appearances with the London Symphony Orchestra under Nikisch and Stokowski before starting on an extensive tour of the Continent. He will spend but a limited time at his home in Boston, Russia, and will arrange to return to America late in October to remain the entire season. He has already been booked by Manager Loudon Charlton to appear with a number of orchestras (including a return engagement with the Philharmonic Society with which he played repeatedly last season), while his recital engagements will take him as far west as the Pacific Coast, which he visited for a few weeks this Spring.



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HINDERMYER

ANNUAL CONCERT OF THE VON ENDE SCHOOL

Students of New York Institution Display Noteworthy Attainments in Closing Program

The second annual concert was given by students of the von Ende Music School of New York City at Carnegie Chamber Music Hall last Wednesday.

Technical mastery and musicianship are requisites, but to witness artistic interpretations of the highest order, bringing out nuances and delicate shadings such as are in the command of few artists of maturity was a revelation to those who attended this concert. It is apparent that Herwegh von Ende, the director, has not alone succeeded in placing all departments under eminent pedagogs, but has carefully selected masters imbued with a highly artistic nature as well. The cold pedagogic atmosphere was entirely lacking and replaced by a warm artistic atmosphere not often prevalent in scholastic events.

The piano, violin and voice departments were equally excellent in the results displayed on this occasion. Kotlarsky, whom Mr. von Ende has had as a pupil for nearly ten years and whose solo appearances at the Metropolitan Opera House concerts two seasons in succession and as violin soloist on tour with Caruso three years ago have not been forgotten, carried off the honors of the evening with his spirited performance of the first movement of Tchaikowsky's violin concerto. Kotlarsky has been abroad the past two years studying and concertizing and returned to New York in January specially to prepare his repertoire with Mr. von Ende for his European tour in the fall. Franklin Hoiding, Anton Witek's pupil who makes his first American tour this coming season, is another young artist to be reckoned with. His reading of the Andante and Rondo from Lalo's Spanish Symphony was most satisfying and brilliant. He was enthusiastically recalled and responded with an encore.

Beatrice McAné, the well-known contralto who is perfecting her art under the guidance of Adrienne Remenyi, made a profound impression with her rich, resonant voice and clear enunciation. Ottilie Schilling, another disciple of Adrienne Remenyi, deserves special mention for her artistic French interpretations which assure a brilliant career for her. She possesses a beautiful pure soprano voice of much power, color and timbre.

Sigismund Stojowski's pedagogical results were displayed by Joseph Wissow and Marguerite Bailhe. Both have much talent and apparently have gleaned considerable from the highly artistic nature of their master, the eminent pedagog and scholar.

Albert Ross Parsons was represented by Max Kotlarsky and Maurice Reddermann (cousin of Mischa Elman), who gave a splendid performance of Moszkowski's "Caprice Espagnol." The Violin Choir, composed of twenty-five violins, piano and organ, gave a spirited performance of Weber's Freischütz Overture and Liszt's Epithalamium, which was composed for the wedding of Remenyi, the late famous Hungarian violinist, on February 10, 1872. Mrs. von Ende being the daughter of Remenyi and Liszt being her godfather, the performance of this work by pupils of the von Ende Music School is of particular interest.

Mary E. Ellow, soprano, is the possessor of a fine oratorio voice. Edith Evans's accompaniments were, as usual, most artistic.

The concert was attended by many prominent musicians.

NEW YORK CLUB IN JERSEY

Enjoyable Concert by Philharmonic Choral and Eminent Soloists

The Philharmonic Choral Club of New York, of which Emma Walton Hodgkinson is president and musical director, gave an excellent concert on May 13 in Jersey City. The club was assisted by Homer N. Bartlett, who played a group of his own compositions, Ballade, op. 19, and "The Witches Frolic," for which he received an ovation and prolonged demands for more. Mr. Bartlett accompanied his songs, "Elaine," sung by Robert Cavendish, of London; "The Two Lovers," sung by Rose Bryant and "A Song of Spring," written especially for and dedicated to Miss Hodgkinson and the Philharmonic Choral Club. The club sang Mabel W. Daniel's "Prize Choruses," with violin obligatos played by Mary Carroll and Miriam Glover, who also played in the "Song of Spring" and the Barcarolle from "Tales of Hoffmann."

The second part was a surprise to many. A quartet composed of Marie Stoddart, soprano; Rose Bryant, Dr. Archer Leslie

Hood, tenor, and Robert Cavendish, of London, sang a number of grand opera favorites, including the quartet from "Rigoletto" and Sextet from "Lucia." The Serenade from "Faust" was delivered by Mr. Cavendish; "My Heart Is Weary," from "Nadeshda," by Miss Bryant, and the Polonaise from "Mignon," by Miss Stoddart. Robert Gaylor accompanied the grand opera work and Marie Therese Berge accompanied the club.

The audience was most appreciative and there has been a request that the concert be repeated. The club will appear in Grantwood with the assistance of Mr. Bartlett and Earle Tuckerman on May 27.

HOME AUDIENCE WON BY NEW ORLEANS SINGER

Eleanor Fish, the Possessor of a Well-Trained Mezzo-Soprano—Women Now Ruling Philharmonic Society



—Photo by Matzene

Eleanor Fish, Mezzo-Soprano, of New Orleans

NEW ORLEANS, May 10.—The recent appearance of Eleanor Fish in concert created unusual interest. Miss Fish, in private life Hannah Newhauser, is a New Orleans girl who left about four years ago to further her vocal studies begun under the direction of the local teacher, Jane Foedor-Camoin. Among her other teachers was Mme. Rosa Olitzka. Miss Fish assumed her present name in gratitude to her friend and benefactress, Mrs. Joseph Fish, of Chicago, to whom the young artist attributes everything she has thus far accomplished. Miss Fish possesses a full mezzo-soprano voice of beautiful timbre and extended range, and has already appeared in comic and grand opera as well as in concerts. She scored a distinct success here.

The Philharmonic Society has been turned over to the administration of women since the last annual meeting, held May 3. The present officers are: Corinne Mayer, president; Mrs. H. T. Howard, vice-president; Mrs. L. R. Maxwell, secretary-treasurer. The directors are: Mmes. Howard, De Buys, Von Meyensbug, Maxwell, Trezevant, Godchaux, Kaiser, Phillips, Werlein and Bornemann and Misses Mayer and Molony. The former secretary-treasurer, Harry B. Loeb, was engaged as manager, a position which he was forced to decline on account of not having sufficient time to devote to it.

The second concert of the Southern Choral Club attracted a large audience. The offering was Cowen's "Rose Maiden," which was sung with fine effect. The soloists were Mrs. J. A. Gray, soprano; Elizabeth Wood, contralto; Henry Viavant, tenor, and Richardson Leverich, baritone. H. L.

Mr. Althouse to Coach for Opera Season

Paul Althouse, the young American tenor, has returned to New York after a most successful tour with the New York Symphony Orchestra. He is to devote the Summer to a renewal of his studies with Oscar Saenger, who will coach Mr. Althouse in the repertoire which he is to sing in his first season at the Metropolitan Opera House.

FOLK MUSIC FOR PHILADELPHIANS

English Girls Heard in Highly Attractive Song Program—Henry Gordon Thunder in New Position—Local Chorus Elects Officers

PHILADELPHIA, May 20.—One of the most interesting and delightful concerts given of late was the recital of English, Scottish and Irish folk songs, in which the Misses Oriska, Dorothy and Rosalind Fuller, of England, were heard at the residence of Mrs. Harold Yarnall, No. 812 Pine street, last Thursday afternoon. These attractive and talented young women, attired picturesquely in the costumes of the early Victorian period, sang in a simple, unaffected and artistic manner, their voices being clear and sympathetic, while their manner of delivery gave distinct charm to all they did. The only accompaniment to the songs was an Irish harp.

Henry Gordon Thunder, one of Philadelphia's best known musicians, announces his resignation as organist and choir director of the Second Presbyterian Church, Twenty-first and Walnut streets, and his acceptance of a similar position in St. Stephen's Church, Tenth street above Chestnut. Mr. Thunder, who is the conductor of the Choral Society of Philadelphia, a vocal teacher of prominence, and who is also favorably known as an orchestral conductor, has been with the Second Presbyterian Church for twelve years, having made the choir one of the best in the city.

At the annual concert of the Hahn School of Music, to determine which of the pupils should be permitted to play at the final concert of the season, the distinction was won by Gurney Mattox, eleven years old, of the violin department, who received a gold medal. Mr. Hahn announces for his school next season a kindergarten class in violin for children of from four to seven years. Lucy Stickney, of Boston, has been engaged to conduct the department.

The annual meeting of the Cantaves Chorus, which is directed by May Porter, was held last Monday evening, and the following officers elected: Edna Florence Smith, president; E. Rozelle Connelly, vice-president; Elizabeth C. Fudge, secretary and treasurer; Ethel P. Smith, librarian; June L. Walter, assistant librarian. Miss Porter was retained as musical director. The chorus has an active membership of fifty and an associate membership of 150. Four successful concerts were given last season.

The annual alumni concert of the Philadelphia Conservatory of Music was given in the New Century Drawing Room last Thursday evening, with Euna Hoppe Rosenthal, soprano, as special soloist.

The seventy-seventh concert by pupils of the Leefson-Hille Conservatory took place on Saturday evening, in Witherspoon Hall, with presentation of certificates. The participants were Elizabeth Harrison, Mollie Goldberg, Ada Sohn, Elsa Loeb and Martha E. Pettit, piano; David Cohen and Jacob Simkins, violin; Alberta Morris and Willard W. Cornman, vocal; a ladies' chorus and a string orchestra. Mollie Goldberg was the recipient of the gold medal, as holder of teacher's certificate.

The Mozart Club, of this city, John W. Pommer, Jr., conductor, gave a concert at Ridley Park on Monday evening of last week, under the auspices of the Men's Bible Class of the Ridley Park Baptist Church. The club was assisted by Dorothy Johnstone Baseler, harpist; Frank M. Conly, bass, and Alice Virginia Alexander, pianist.

A rehearsal of members of the United Singers was held yesterday afternoon in Harmonie Hall, when Henry Detreux, president of the organization, announced the honorary committee that will serve at the coming Sängerfest of the Northeastern Sängerbund, June 30 to July 2. The committee is headed by Mayor Blankenburg, honorary president, and includes two former mayors, John E. Reyburn and Charles F. Warwick, both honorary members of the United Singers. The members of the committee are Dr. C. J. Hexamer, Judge William H. Staake, Professor M. D. Learned, University of Pennsylvania; Hermann Hessenbruch, Hermann Wischmann, John C. Oetters, Gustav A. Kirchner, Henry Berges, Jacob Kraemar, Henry Schwemmer, Christian Preisendanz, Julius Boeckel, Gustav Mayer, Dr. J. A. Heintzelmann, John B. Taylor, Louis Schmidt, Theodore Brennecke, Edward Buchholz, Charles Soulas, Dr. Arthur Mudra, German Consul; George von Grivicic, Austrian Consul; Gustav A. Walther, Swiss Consul; Colonel M. Richards Muckle, Emil Michelbach, Dr. A. Bernheim, C. F. Huch, George Pohlig, Professor Leslie W. Miller, E. T. Stotesbury, City Solicitor

Michael J. Ryan, Dr. Martin G. Brumbaugh, Dr. Edgar F. Smith, provost of the University of Pennsylvania; Julius Pfleging, Rudolph Koelle, George Kessler, Edward B. Smith, Thomas Martindale, Carl P. Berger, George F. Baer, Dr. Ellis Paxton Oberholzer, Dr. Enoch W. Pearson, Hans Weniger, Professor Robert Ellis Thompson, Edmund Teubner, Gustav A. Soulas, Fred C. Rollmann and Robert Boeckel.

Luisa Tetrassini, who will next season be a regular member of the Philadelphia-Chicago Opera Company, and who opened her season at Covent Garden, London, last Saturday, was a recent passenger on the *Mauretania* and gave a concert for the benefit of the families of the crew lost on the *Titanic*. The concert was under the management of Andreas Dippel, general manager of the Philadelphia-Chicago Company, and more than two thousand dollars was raised.

Carolina White, who has been re-engaged for next season as one of the leading members of the Philadelphia-Chicago Opera Company, writes from Florence, Italy, under date of May 8, to the *MUSICAL AMERICA* correspondent, as follows: "Sincere and most cordial greetings from Florence. Am finishing here to-morrow with my fifteenth performance as *Minnie* in 'The Girl of the Golden West.' Great success!"

ARTHUR L. TUBBS.

NEW YORK VOCAL RECITAL

Calista Rogers Sings Four Groups of Songs with Much Charm

Calista Kinsley Rogers, a young soprano who is studying with S. Constantino Yon, sang a most entertaining program in Mr. Yon's "Individual Pupils Recital Series" at his New York studio last Sunday afternoon. In four groups of songs Miss Rogers proved to be the possessor of a singularly pleasing voice, refreshing in its limpidity and unusually mellow in its lower register.

The recital was made especially interesting by Miss Rogers's singing of four numbers by W. L. Rogers, who was in the audience. These were "The Tide River," "The Woodlark," "The Summer Sea," and "Two Birds Flew Into the Sunset Glow." "The Lamb," by Denmore, and "Her Rose," by Coombs, were excellent vehicles for the display of the singer's vocal gifts, while her breadth of musical culture was evidenced in the third group, which included Rogers's "Schlichte Weisen," "Psyche," by Paladilhe, and the "Vieille Chanson" of Thomé.

The recital was brought to an effective close with the quaint charm of the old Breton folk song, "La Petite Anne," arranged by Kurt Schindler, and the aria, "Regnava Nel Silenzio," from "Lucia," which was delivered with facile brilliancy.

Dr. Jordan's Providence Chorus Sings "Darkness and Light"

PROVIDENCE, May 18.—Two concerts, as novel as they were delightful, took place on Tuesday and Wednesday of this week when the first production, as an oratorio, of Hamish McCunn's pageant music, "Darkness and Light," was given. There are many fine choruses in this work, while the solo parts are of great beauty. A chorus of unusual excellence had been trained by Dr. Jules Jordan, to whom was intrusted the preparation and direction of the performances. The chorus sang with fine volume, good attack and excellent expression. The solos were sung by Mrs. Evelyn Jordan Johnson, soprano; Mrs. Howard R. Chase, contralto; Mrs. May H. Nichols, contralto; Walter E. Rogers, tenor; C. Wilson Stanwood, baritone, and A. P. Farwell and Harold L. Myers, bass. All acquitted themselves with commendable results. The Bostonia Ladies' Orchestra gave great satisfaction. Dr. Jordan's conducting throughout was marked by close attention to the details of fine effects in shading and expression. The great organ was skillfully handled by Ralph E. Chace. A feature, too, was the portrayal of the part of *David Livingstone* by the Rev. D. Brewer Eddy of Boston. The lines for the *Prolocutor* were ably rendered by the Rev. Allen A. Stockdale, also of Boston. G. F. H.

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MR. ALDRICH'S MUSICALE

Teacher-Baritone in Good Program with Viola Brodbeck and Mrs. Powers

Perley Dunn Aldrich gave a musicale at his New York studio, Carnegie Hall, on May 15, presenting Mrs. Ada Weigel Powers's musical setting of Tennyson's "Elaine," and also appearing in two groups of songs, assisted by Viola Brodbeck, soprano.

Mr. Aldrich opened the program with Hahn's "Chanson d'Automne," "L'Heure Exquise" and Paladilhe's "Pauvre Martyr," in which he displayed remarkable artistry, his fine baritone voice being particularly adapted to the niceties of the French songs. He later sang Caldara's "Come Raggio di Sol," Aldrich's "The Water Lily," and Sidney Homer's "Banjo Song," in which he was again most successful.

There were many who received a complete surprise in the work of Miss Brodbeck, a charming young lyric soprano, who has pursued her studies under Mr. Aldrich's direction. She first sang Campbell-Tipton's richly colored "A Spirit Flower," then Spross's "Will o' the Wisp," which she did with fine spirit, and Van der Stucken's "Fali Falah." Her great opportunity came in the "Mad Scene" from "Lucia," which she sang with remarkable finish. She has a fine conception of the handling of difficult coloratura passages and her voice is particularly well adapted to this kind of singing. Her high B flats and the final high E flat were beautifully produced and at the close she was applauded continuously for five or six minutes, finally sharing the applause with Mr. Aldrich, who, in this work, played the accompaniments for her.

Mrs. Powers, who had played the accompaniments for Mr. Aldrich's and Miss Brodbeck's songs, came forward as a composer in the "Elaine" and proved herself to be an unusually gifted musician. Mr. Aldrich read the recitation in the proper narrative style and the musical settings seemed appropriate throughout. In the handling of motives and developing them Mrs. Powers has considerable skill and there is also a strong melodic substance in the work, which will doubtless make it a well liked one in the near future.

CLOSE CAMPUS CONCERTS

Last of New York University Affairs by Lambert Murphy and Mrs. Goold

Lambert Murphy, the young American tenor, and Edith Chapman Goold, the soprano, made a huge success of the final concert of the Campus Course of New York University on May 14. The concert was given in the University Auditorium and the collegiate atmosphere was intensified by the fact that the concert was under the direction of Reinald Werrenrath, an honored graduate of the institution, and the accompaniments were supplied artistically by Frank Bibb, one of the student body.

The popular artists appeared together in three duets, "Plaisir d'Amour," by Martini; "Dear Love of Mine," from "Nadashda," by Goring Thomas, and "Dammio ch'io baci," from "Madama Butterfly." In these numbers the audience was treated to an admirable example of well-blended duet singing, the lyric quality of the two voices making them eminently suited to such work.

An echo of Mr. Murphy's career at the Metropolitan Opera House was found in his splendid delivery of the "Prize Song" from "Die Meistersinger," in which the young tenor gave promise of becoming an excellent *Walther*. With a group of songs in English the singer strengthened the good impression made in the Wagner number. These were Henschel's "Morning Hymn," "Her Rose," by Whitney Coombs; "I'll

Sing Thee Songs of Araby," and Mabel Daniels's "Daybreak." The latter number was so much appreciated that he was forced to give an added number, Mary Turner Salter's "Come to the Garden, Love."

Mrs. Goold found a happy vehicle for her admirable vocalization in a group of songs in French and German. Later the soprano scored emphatically with four songs by American and English composers: "Across the Hills," by Walter Morse Rummel; Horatio Parker's "Love in May," the favorite "Mammy's Song," by Harriet Ware, and "The Rosy Morn," by Landen Ronald, which gained an encore, the "Hymn to Apollo," by the young accompanist of the evening.

PROMISING KANSAS SINGER

Ralph R. Young Has Qualities That Go to Make Great Artists

HUTCHINSON, KAN., May 22.—Hutchinson is not on the musical map, but at least it bids fair to bring to the musical world a singer of much promise. Ralph R. Young,



Ralph R. Young

a young man still doing his high school studies, possesses many qualities which, with the careful attention and work he is devoting to them, should bring him well up in the ranks of American singers. Mr. Young has a bass voice of great vitality and power, as well as decided musical talent and interpretative gifts. At a recent musical service Mr. Young sang the recitative and aria from the "Messiah," "Thus Saith the Lord" and "Who Shall Abide" with great dignity of manner and a nobility of tone, which surprised even his friends. At a studio musicale given by his teacher, Albert O. Anderson, Mr. Young sang songs in French, Italian, German and English, with a distinctness of enunciation all too rare with our singers.

A BOSTON EVENING OF SONG

Compositions of Margaret Ruthven Lang Sung by Liederheim Pupils

BOSTON May 20.—A "Margaret Ruthven Lang" evening was given by the pupils of the Liederheim School, Mrs. May Sleeper Ruggles principal, at her studio on May 14, when thirty-three of Miss Lang's songs were sung, including "In the Night," "Irish Love Song," "My Garden," "Arcadia," "Sometimes," and several of her clever "Nonsense Rhymes." The accompanists were Ruth L. Woodbury and Walter S. Rogers.

The pupils were assisted by Dr. Sleeper, who sang very successfully "A Song for Candlemas," and Mrs. Ruggles, who gave a splendid interpretation of "The Dead Ship." Mrs. Ruggles was accompanied by Miss Lang, who is a gifted pianist as well as composer. The final number, "The Three Sisters," was sung by the Worcester Glee Club. The following pupils took part: Margaret Ruggles, Mabel Bishop, Marion Nielson, Agnes Allchin, Florence Bliss, Margaret Knapp, Lawrence Howard, Merriam Fuller, Helen Hill, Grace Tallman, Ethel Pentacost, Marion Dexter, William Francis, Martha Fagerstrom, Ella Kennson, Ruth Woodbury, Harriet Clarke, Phyllis Dearborn, Pearl Hill, Mrs. May Grant Lothrop, Marion Watson, Mrs. Cora P. McFarland, Veronica Kirby, Claire Kane.

It is a pleasure to hear Miss Lang's compositions whether sung by pupils or mature artists, and the Liederheim pupils are to be congratulated on the excellent work done at this recital. A. E.

VERDI'S REQUIEM OUTDOORS

Effectively Sung by Berkeley (Cal.) Oratorio Society

SAN FRANCISCO, May 14.—Verdi's Requiem Mass was given its second performance of the season by the Berkeley Oratorio Society at the Greek Theater on Saturday afternoon. Its presentation was quite as fine as that of last Spring and was even more effective in the open-air theater.

This choral body, which is directed by Paul Steindorff, choragus of the University of California, sings with a most agreeable quality of tone. As Mr. Steindorff directed it, the beautiful Mass was superbly rendered by an orchestra of sixty, a big chorus and highly efficient soloists. Beside the excellent tone quality of the chorus, its singing was marked by precision. The soloists were: Mrs. Orrin Kip McMurray, soprano; Mrs. Carroll Nicholson, contralto; Carl Edwin Anderson, tenor; Charles E. Lloyd, bass, and others. Mrs. Lowell Redfield was organist and Giulio Minetti and Emilio Meriz were concertmasters.

The Greek Theater was also the gathering place for a concert on Monday afternoon. The Beel Quartet and assisting artists gave one of the most delightful

treats in the way of chamber music recitals that has been heard in this community. The Beethoven Septet in E Flat, Op. 20, and the Schubert Octet in F Major, Op. 166, were played, and no more beautiful effect with the glorious works could have been made anywhere than in the open-air auditorium.

Besides the Beel Quartet, the great success of which in its first season has made it one of the leading local organizations, the artists assisting were H. B. Randall, clarinet; W. H. Decker, bassoon; F. E. Huske, horn, and L. J. Prevati, double bass. The excellent ensemble of strings and winds and the superior interpretation of the great masters made the concert memorable. The Schubert Octet was played for the first time in the western part of America. The occasion of the concert was the College Class Day. R. S.

Josephine Williams, who graduated in piano at the Peabody Conservatory this season, gave her diploma recital at the conservatory in Baltimore on May 18. She gave a fine interpretation of Bach's Chromatic Fantasy and Fugue; Beethoven's Sonata, C Major, Op. 2, No. 3; and works by Scarlatti, Schumann, Grieg, Staub and Chopin.

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New York Times.—With delicacy, charm and poetic feeling Mme. Szumowska played and gave a charming "lesson recital." There were sympathetic and interested listeners.

Syracuse Post-Standard.—The series have been a pleasure in every way; the most instructive afforded the musical folk of Syracuse in a long time.

Boston Globe.—Her general remarks upon the style, intent and characteristics of the various composers and their works are so lucid and instructive that her hearers find much enjoyment as well as instruction in listening to the sketches and analysis as set forth by the charming artist.

Boston Advertiser.—The artist sat at the piano and played the phrases and themes as she described them. In the playing of the works one might well grow enthusiastic over Mme. Szumowska's singing tone and poetic style—and the audience did.



Antoinette Szumowska

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NOTABLE CONCERT TO AID MUSICIANS CLUB

**Distinguished Artists Lend Services
to Long and Liberal
Entertainment**

An audience that almost completely filled the New Amsterdam Theater on Friday afternoon of last week was on hand for the "matinée of music and drama" given for the benefit of the Musicians Club of New York. The program offered a most liberal assortment of entertainment and, though no encores were permitted, the affair lasted from two o'clock till close upon six. There was solo and choral singing, there were piano, organ, violin and 'cello numbers, there was chamber music and to cap the climax there was a play. David Bispham had arranged the entertainment and much of the credit for its success is undoubtedly due to him. Certainly the applause of the audience of distinguished musicians left no doubt of the complete artistic success of the performance.

The program was opened by Clarence Eddy, the eminent organist, who gave his own Festival Prelude and Fugue on "Old Hundred." The New Amsterdam Theater has a good organ and Mr. Eddy's performance of the exacting composition, masterly in all its details, was received with great enthusiasm. This was followed by three songs—Brahms's "Röslein Dreie" and "Der Abend" and Schumann's "Es ist Verrathen"—by the Musical Art Quartet, consisting of Edith Chapman Gould, soprano; Ellen Learned, contralto; William Wheeler, tenor, and Edmund Jahn, bass. The songs were given with much artistic finish and with smoothness and beauty of tone, the individual artists co-operating with perfect sympathy.

The "Mignon" Polonaise, sung by Mme. de Pasquali, followed. The American soprano was in her best voice and gave the aria with exceptional spirit and brilliancy. Had the program not forbidden encores she would doubtless have been compelled to sing a second time. It is necessary to add that she sang the Polonaise in English, every word of which could be clearly understood. After the aria, Albert von Doenhoff, pianist, was heard in Rubinstein's "Staccato Study," which he played with technical excellence.

David Bispham won an ovation by his singing of Sidney Homer's "Banjo Song," Damrosch's "Danny Deever" and "Quand'ero Paggio" from "Falstaff." Seldom has the baritone sung with more warmth of tone. His art is, of course, as consummate as ever. He sang the "Falstaff" song not only in the original Italian but in English as well to show, as he said, "that it was possible to sing opera in English." Frank Ormsby, tenor, was then heard in the "Meistersinger" Prize Song, giving it with fervor and poetic effect, and Leontine de Abna, contralto, gave Brahms's "Von ewiger Liebe," Rubinstein's "Es Blinkt der Thau" and Hugo Wolf's "Der Freund." Miss de Abna's art has broadened considerably during the last few years and she was at her best on this occasion. Especially enjoyable was her singing of the Rubinstein song, which is musically the best of the three she sang.

One of the most enjoyable features of the afternoon was the playing of Dvorak's F-Major Quartet by the Flonzaleys. Had there been nothing else attractive on the program the performance of such a masterpiece by such master artists would alone have made attendance worth while. Much

NEW ENGLAND CONSERVATORY'S BANNER CLASS OF 'CELLO PLAYERS



Members of Joseph Adamowski's Class of 'Cellists, Which Played Chadwick's "Easter Morning" on May 14—Seated at Piano: Joseph Adamowski. From Left to Right, Seated: Lucile Quimby, Mildred Ridley, Virginia Stickney, Gladys Pitcher, Fred L. Doten, Hattie Morse, Helen Moorhouse, Mary Washburn, William W. Ward. Standing: Frank Zalewski, Marion Priestly, Abraham Torgove, Celia Phillips, Adolph Vogel

BOSTON, May 20.—What is claimed to be the largest class of 'cellists in any institution is that under the direction of Joseph Adamowski at the New England Conservatory of Music. The class is the largest in the history of the Conservatory, numbering forty-two members, and if the playing of the "Easter Morning," Chadwick, by fifteen of his pupils in unison, at the concert given at Jordan Hall on May 14, is an illustration of the work done in this department, then Boston should be

proud of the distinction of such a class. Miss Stickney, a graduate of the class of 1909, is a particularly talented 'cellist, with remarkable technic, and she plays with a full round tone. She has set a standard rarely attained by so young an artist.

The Misses Ridley, Larthard and Quimby have also done especially good concert work, as have Mr. Ward and Mr. Zalewski. All have won their way into public favor by their successful appearances in Boston and vicinity during the last season. This

department of the conservatory has earned a most enviable reputation for the high class of talent brought out, and in Mr. Adamowski we have an artist capable of developing this talent in the best manner. He also has under his direction the Ensemble and Quartet classes, composed of the advanced students in pianoforte, viola, violin and violoncello. These classes will give their annual concert on May 24, at which Chadwick's "Easter Morning" for fifteen 'cellists will be repeated. A. E.

STUDENTS SHOW SKILL IN OPERA PRODUCTIONS

**New York Institute Pupils Present a
Bizet Novelty and Wagner's "Fly-
ing Dutchman" with Success**

New York's Morningside Heights section became a center of operatic activity on May 17 when the students of the Institute of Musical Art appeared in a "Practice Performance of Opera." Not to be outdone by the regular opera houses, these young singers introduced a novelty to New York in Bizet's one-act opera, "Djamileh," along with which was presented the second act of "The Flying Dutchman."

Frank Damrosch, the director of the Institute, appeared in an unusual rôle as an operatic conductor, and he gained excellent results from a large orchestra composed of pupils in the instrument department. The presentation of the two operas was quite professional in the beauty of the costuming and in the elegance of the scenic setting, which was remarkable, considering the size of the stage.

Musical celebrities made up a considerable portion of the audience, which showed amazement at the vocal attainments of these students, who sang the difficult scores with all the ease of experienced singers. Sergei Klibansky, of the Institute faculty, received many compliments upon the achievements of many of these young singers, who are his pupils.

Bizet's "Djamileh" proved to be such a pleasingly melodious work as to cause wonder why it is not heard oftener. This Oriental opera was sung in English with such distinct enunciation that not a word was lost. The Bizet melodies were interspersed with stretches of spoken dialogue, but it was in the musical passages that the young performers appeared at their best. Louis Rousseau gave an unusually good performance of the tenor rôle of Haroun, revealing a voice of splendid lyric qualities and a thorough grasp of dramatic essentials. In the title rôle, Arabelle Merrifield presented

an appealing figure as the slave girl in love with her master, and she sang the impassioned lines with a voice which was most pleasing in the mellowness of its tonal beauty. Franklin Converse displayed a deft comedy touch as *Splendiano*, and Valerie Doob contributed an Oriental dance which was extremely well done.

"The Flying Dutchman," sung in German, employed the services of a trio of principals who were eminently satisfactory. Robert Perkins, as the *Dutchman*, proved to be the possessor of a powerful, resonant voice and a heroic presence such as would qualify him for an appearance on more ambitious stages in the heavier baritone rôles of the Wagnerian music dramas. Gertrude Schroeder made an attractive *Senta*, and both in her acting and her singing the young soprano left nothing to be desired. The final scene between the two was sung with such emotional fervor as to make it sweeping in its eloquence.

Harry Campbell sang the tenor rôle of *Eric* with fine tonal quality and ringing declamation. Philip Gates and Salomea Jerge were entirely adequate as *Daland* and *Mary*. In both operas the work of the students who made up the chorus showed the results of careful schooling. K. S. C.

New Haven String Quartet's Annual Concert

NEW HAVEN, CONN., May 11.—The New Haven String Orchestra, Isidore Troostwyk conductor, gave its annual concert on Wednesday evening of this week. The organization, now in its fifth year, has done splendid work under Professor Troostwyk's direction, and on this occasion again acquitted itself creditably, playing Weber's Overture to "Euryanthe," Elgar's "Chanson de Nuit," Christian Kriens's Suite, "In Holland," Erna Troostwyk's "An Idyl," Saint-Saëns's "Gypsy Dance" and the "Angelus" and "Fête Bohème" from Massenet's "Scènes Pittoresques." Edith Kruse, mezzo-soprano, sang an aria from Gounod's "Queen of Sheba" and four songs by Louis Koemmenich, "Love Leads Thee," "Was it in June," "Das Mädchen und den Dornbusch" and "Mädchen Glück," assisted by the composer at the piano.

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IN THE REALM OF LIGHT OPERA

Gustave Kerker Takes Issue with Reginald DeKoven on the Opportunities Offered American Composers in the Operetta Field—De Koven Company Announces Prize for Composers

By WALTER VAUGHAN

THE American music world was astonished a few months ago by a statement made by Reginald DeKoven, the composer, to the effect that there exists a grand opera trust organized and perfected in the interests of foreign composers and publishers, and so complete in every department and detail as practically to bar the works of every American composer from the grand opera stage of this country.

In speaking of the futility of the American composer attempting to get his serious works produced, Mr. DeKoven advises every ambitious writer to turn his talents toward light opera, where he not only has great opportunities but is in great demand as well.

Gustave Kerker, the composer of so many musical comedy and light opera successes, however, takes issue with Mr. DeKoven and says that the American composer has slight opportunity at present owing to the "light opera factory," which he states is running in full blast in Europe at present producing works solely for the American stage and in such quantities that nearly every manager is so tied up with contracts that he could not produce an American work even if he knew it was of such exceptional merit as to practically warrant success.

Mr. Kerker is just back from abroad, where he went on the invitation of a Berlin manager to conduct several of his works which have been produced abroad.

"It is a shame but at the same time a fact," he declares. "Several managers in this country have been duped into accepting operas which have never been produced save for trial performances, and which will never be brought out in this country, because they are entirely unsuitable. But the managers never discover this until they have paid exorbitant advance royalties."

"These composers and managers meet every day and I have been with them and heard them laugh at the gullibility of Amer-

ican managers. They will literally throw together a new work, give it an attractive title and one of the managers will play it for a single performance, or at best leave it in the repertoire, playing it say once a month. This is half the trick. The cables do the rest.

"In Vienna they have several theaters, such as the Theater der Wien, where very large companies are maintained. One night they play tragedy, the next comedy, then Shakespeare, and so on. They can produce a play within one-third of the time required over here. It is due to their wonderful system. Everything is divided into departments. When one of my operettas was produced over there I was surprised that the dialogue rehearsal was not held till four days before the actual performance; but at this rehearsal everything moved as smoothly as though the people had had a dozen rehearsals together. With such system it is very easy to throw together an operetta with practically no cost. They have the scenery, the costumes, the principals and chorus.

"What I say regarding this is an actual fact and I am only surprised that American managers with their well-known astuteness have not found it out."

THE DeKoven Opera Company has met with such success with the revival of "Robin Hood" now being presented at the New Amsterdam Theater that plans are being formed to send on tour next season one and perhaps two companies presenting this famous light opera.

As it is the intention to make this company a permanent one the managers are already on the lookout for suitable works to present and in an effort to encourage native writers have voted a prize of \$1,000 for the best libretto of an opera comique along the lines of "Robin Hood." The particulars of the contest will be announced in a few days and by this method the directors hope to acquire an opera suitable for production. The prize carries with it only an option on the work at the customary royalties.

But then Gabriele D'Annunzio insists on remaining an exile from his native mountains, and seems to prefer the broad Atlantic to the Adriatic, near the shores of which he was born. Apart from this we have better news in Rome now. It is to the effect that it may be possible for us next Autumn to hear Mascagni's "Isabeau." Thanks to the advocate and journalist, Edoardo Pompei, it is proposed to mount "Isabeau" in the Fall, either at the Costanzi or the Adriano.

WALTER LONERGAN.

PLEASES IN JOINT RECITAL

Marie Ellerbrook and Mr. Stretch Win Approval of Glens Falls

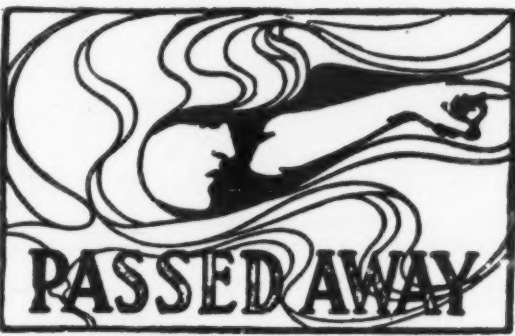
A joint recital was given on May 9 in Glens Falls, N. Y., by Marie Ellerbrook, contralto, and Albert Stretch, violinist, assisted by William J. McCune at the piano.

The program consisted of numbers of English and German songs by Schubert, Franz, Brahms, Hildach, Harriet Ware and an exquisite Spanish Serenade by Hallet Gilbert. Miss Ellerbrook was also heard in an aria from Ponchielli's "La Gioconda," which she interpreted with accomplished musicianship. Her contralto voice is warm, full and rich and her New York teacher, Ada Soder-Hueck,



Marie Ellerbrook

deserves great credit for its excellent training. Miss Ellerbrook is one of her many pupils who are constantly in demand for recitals. She sang on April 8 before the ladies' section of the Arion Club and on April 4 for the Gesellig Wissenschaft Verein. She has already booked a number of engagements for May.



William S. Tilden

BOSTON, May 15.—New England lost one of its pioneers in the field of music when William S. Tilden died at his home in Medfield last Tuesday at the age of eighty-two. Mr. Tilden sang in the choir of the Baptist church of which his father was minister when he was six years old, and at the age of twenty-two built a seven-stop organ for the church, playing on it himself for the first time. Later he organized a twelve-piece orchestra, a chorus and a band. The band, in 1864, played at the funeral of President Lincoln. Mr. Tilden and L. O. Emerson brought out series of school books afterward, and Mr. Tilden became a teacher of music in the public schools of Newton. He held that position until he retired from active life. He played the organ at the Baptist church at the Sunday services for fifty years. At one time he was a representative in Congress.

Mrs. William D. Breed

CINCINNATI, May 20.—The death of Mrs. William D. Breed, president of the Matinée Musical Club, Wednesday morning at Christ Hospital, cast into deepest gloom her wide circle of musical friends in Cincinnati. Mrs. Breed was president and founder of the Matinée Musical Club, which in the two years of its existence has grown to be an important factor in Cincinnati musical life. She was a woman of charming personality, a splendid executive, resourceful and energetic.

F. E. E.

Sarah Hutchins Killikelly

Sarah Hutchins Killikelly, a prominent figure in the musical and literary world, and possessor of the gold crown prize from the Society of Science, Arts and Letters of London, died at the home of her mother in Washington, D. C., May 14. She is survived by her mother and two sisters.

Sophie Fernow

Sophie Fernow, head of the piano department at the Rochester (N. Y.) Conservatory of Music, died in that city Sunday, May 12. She was a pupil of Xaver Scharwenka, Klindworth, Sgambati, Hans von Bülow and Heinrich Barth.

SPROSS CANTATA A WORK OF HIGH MERIT

"Word of God" Sung by Jersey Choral Society a Distinct Addition to Choral Literature

ELIZABETH, N. J., May 20.—Charles Gilbert Spross's new cantata, "The Word of God," was given its first performance in New Jersey, on Thursday evening last, by the Park Choral Society, Mrs. Lillian Andrews, director, with the assistance of Mrs. Lutie H. Fecheimer, soprano; Kathryn Lurch, contralto; Dr. Franklin Lawson, tenor, and Luther G. Allen, baritone, as soloists.

The cantata was preceded by an organ recital by Mr. Spross, who also presided at that instrument during the performance of his new work. In his five numbers, Mr. Spross demonstrated not only his technical skill as an organist, but also his musicianship. Especially in the introduction to the third act of "Lohengrin" did he show his thorough understanding of the orchestral score.

"The Word of God" is an ambitious work. It is modeled somewhat on the lines of Gaul's "Holy City" and is of about the same length. Its especial strength lies in the choruses. In these there is widely varied material, always suited to choral treatment and handled in a skilful manner. In the choral work there is virility and no opportunity is given for an anticlimax. Taken as a whole, the work is a decided addition to the choral literature of this country, especially since it strikes a note of modernity in melodic and harmonic structure and is not beyond the technical reach of good societies.

Under the efficient direction of Mrs. Andrews the chorus of 100 sang with good spirit and tonal quality. The attacks were good and there were vigor and freshness in the work of the chorus. The fact that the organization has existed under Mrs. Andrews's direction for eight years speaks well for its future and its enterprise in presenting a new work is to be commended.

The soloists acquitted themselves most creditably. Mrs. Fecheimer is the possessor of a high soprano voice, which she uses with taste, and Miss Lurch has a sympathetic contralto of good range and power. Mr. Allen used his resonant bass with authority. In the tenor, Dr. Franklin Lawson, Mr. Spross found an excellent interpreter for the most important solo part of the work. Dr. Lawson sings with artistic ease and took the somewhat difficult high passages in a manner which won him much applause. He is the true type of oratorio singer and added greatly to the rendition.

Important Novelties on Program of Chicago Pianist

DEFIANCE, O., May 18.—Under the auspices of the Conservatory of Music of Defiance College, a joint recital was given last evening by Theodora Sturkow Ryder, the Chicago pianist, and Francis Allen Wheeler, a Pittsburgh baritone. The program was one of exceeding interest, opening with the d'Albert Piano Suite in D Minor and continuing with four MacDowell études, to each of which Mme. Sturkow-Ryder was compelled to add an encore. There was also the Tchaikowsky Air and Variations and, most unusual of all, the two sketches from the Rhene-Baton suite, "The Deserted Sands" and "Spinning Girls of Carantec." This suite is receiving its first performances in this country on the programs of this pianist, as did the Debussy "Children's Corner," which she introduced a few years ago. Rhene-Baton is one of the most impressionistic of the modern French writers, and so subtle are his conceptions that he will find few interpreters who can convey any such tangible impression as that received by Defiance music-lovers last night. Three Tchaikowsky songs were on Mr. Wheeler's program, which also included numbers by Max Reger, Hugo Wolf, Schumann and Strauss. His work was also well received by the audience.

Boris and Jan Hambourg to Appear in Concert for Royalty

TORONTO, May 18.—Boris Hambourg, the Russian cellist, and his brother, Jan, the violinist, have been commanded by the Duke and Duchess of Connaught to appear at a soirée to be given by them at the residence of Sir William Mackenzie on May 21. These two artists also provided the musical program at the York Club reception to the Duke and Duchess on May 17.

The building of the new Mozart House in Salzburg, the cornerstone of which was laid a year and a half ago, is to be begun now in real earnest. The sum of \$80,000 is now subscribed, and an equal amount is yet to be raised.

ROME'S PLAN FOR HONORING VERDI

Adequate Arrangements for the Centenary at Last in Progress—A Monument to Be Erected—Humperdinck with Old Friends

ROME, May 7.—At last something is being done to commemorate worthily in Rome the centenary of Giuseppe Verdi, which occurs next year, 1913. Count di San Martino, the leading organizer of artistic arrangements and expositions here, recently assembled in the Academy of St. Cecilia the music critics and others, and unfolded to them the general scope of his plans for the celebration in the chief city of the kingdom, of the Verdian centenary. Rome, like Milan and Parma, is ready now to honor the memory of the immortal master of Busseto. Count di San Martino explained that he and his coadjutors intended to take up the old project of a monument for Verdi, for which 12,000 lire were collected after the death of the composer. This money is still in hand and will be used for the purpose of the centenary, together with whatever else may be received in the way of subscriptions this year.

It is proposed to erect a monument in marble or bronze to Verdi near the Campidoglio or City Hall, where already stand memorials of men who, with the great composer, were identified with the *Risorgimento* of Italy. The next item in the Count's plans is the organization of concerts at the Angusto, at which will be performed the Master's "Messa da Requiem," some of his symphonies, and selections from his least-known operas. These concerts, it is hoped, will open the Augusteo season of 1912-13. It is further suggested, as supplementary to Count di San Martino's plans, that a street in Rome be named after Verdi, and no doubt Mayor Nathan and the Municipal Council will have no objection to allowing this to be done. We shall probably also have concerts in the Sala Verdi, and other places of the kind which, although not up to the standard of the Augusteo, frequently provide good music. Nothing is said yet

about the Costanzi, but it is most likely that Verdi will not be forgotten there next year.

Engelbert Humperdinck reached Rome on May 1, with his wife and children. He has had long talks with his old friend, Giovanni Sgambati, the Roman composer and pianist. They met at the old Caffè Greco, in the Viadei Condotti, a place which is not nowadays so great a resort of Italian and international artists of various sorts, as it was formerly. Herr Humperdinck, who is now fifty-eight years of age, must have known this antique establishment when he was studying here in his youth, after having gained in Berlin the prizes known as the three M's—Mendelssohn, Meyerbeer and Mozart. Later in life, he came again to Rome where he is now being welcomed by the numerous admirers of his art. It is to be hoped that, during his stay, he will be able to make arrangements for the production of some of his compositions, of which as yet the Romans know little or nothing. The composer and his family are, as stated in a previous letter, at Frascati in the Villa Falconieri. This place was brought from the banker Mendelssohn by the Emperor of Germany, who wanted to found there an art school similar to that of the French, founded by Louis XIV, in the Villa Medici. As the Emperor could not carry out the project, he generously placed the villa at the disposal of invalid German artists.

Gabriele D'Annunzio and Pietro Mascagni are probably co-operating over "Parisina" at Arcachon in France. In my last letter I said that they would probably come together at Nice, but now competent purveyors of information assert that the poet and the musician will finish "Parisina" at Arcachon where the poor exile of the Abruzzi, the greatest of modern Italian poets, has a villa. Arcachon is not a bad place for inspiration what with its pines, its salt breezes from the Bay of Biscay, and its oysters, but the illustrious collaborators would get more local color if they went to Rimini, Ferrara or Ravenna.

SEES ADVANTAGE IN STUDY ABROAD

Fay Cord Thinks American Singers
May Profit by European
Training

It has of late become the fashion among singers of American extraction to lift up their voices and solemnly to condemn the practice of sending American girls abroad for their vocal education. They speak dread and fearsome things of sufferings, privations, unscrupulous teachers and managers, high cost of living and other equally unpleasant things and they feel convinced that there are as many good instructors in America as anywhere else. A few years ago a European musical education was a thing to be proud of. Nowadays an all-American musical bringing-up has come to be looked on in many influential quarters as a big ostrich feather in one's cap.

There is one gifted young singer hailing from Des Moines, Ia., who, however patriotic an American she may be, still pins her faith to a vocal training on the European plan. She is Fay Cord, the wife of the much-talked-of manager, Marc Lagen. To a representative of MUSICAL AMERICA Mrs. Lagen declared a few days ago that it was a mistake to lay down a series of rules for the musical training of girls, that it was a foolish notion to restrain her from going abroad just as a matter of principle and without taking the distinctive traits of her personality into account.

"It seems to me that in such a case a girl's individuality should duly be considered. To say that because some have been unable to get along in Europe during their period of study there all should abstain from the journey is very foolish. The trouble is that people do not sufficiently study the character of those in whose welfare they are interested. To me European study seems most desirable. We may have a great many good teachers among us at home, but our students cannot find the musical atmosphere over here such as they live in abroad. Some day we are going to have it. As yet we have not. Over there people take to their music instinctively. It permeates everything. Think of the concerts you can hear for a very small sum. Here when we go to an important concert it is quite an event. In Europe people take such things as matters of course.

"I had vocal training in my home town for three years. All the rest of my studies were carried on abroad. After graduating from school here, at the age of sixteen, I went to Paris, where I was placed under the tutelage of Mme. Colonne, wife of the great conductor. In regard to my manner of singing considered purely from the technical standpoint she informed me that 'she found in it nothing to undo,' and strangely enough though I afterward studied under Heinemann in Berlin, Jean de Reszke in Paris and Tosti in London, they all told me the same thing. They added, of course, to what I already knew, but they did not compel me to make any changes in what I had already acquired.

"There was one matter in which Mme. Colonne was particularly insistent. She forced me to use my mind, to think, ever to be mentally alert and never merely to sing tones without considering the deeper significance of the art of song. Americans, I believe, are too prone to think only of beautiful tone. By studying in Europe they learn to emphasize the deeper qualities. One day, when I was working with Mme. Colonne, I flattered myself that I was doing particularly well and confidently expected to hear her praise me. When the lesson was finished she merely said, 'You have sung as coldly as a stone.' No doubt I had, for my mind was quite unoccupied. In a very short time I found out how necessary it was to concentrate the full force of my mentality upon what I was doing. She gave me a season ticket to her husband's symphonic concerts. For a time I merely sat and listened to the music, but took no pains to think deeply about it. One fine day she suddenly asked me to tell her about the concert of the day before. I did not even remember what the program had been, to say nothing of being able to express my views on the music played.

"My dear girl," she said, 'what do you imagine that I am giving you these tickets for? Do you think it is only that you may go to these concerts for the sake of amusing yourself? I want to teach you to think about music for yourself. I want to teach you to become acquainted with other music than the purely vocal and to make you form intelligent opinions. That is what every singer must learn to do. To attend opera performances is not enough.'



Fay Cord, the Young American Soprano,
Who Recites the Advantages of Vocal
Study Under Foreign Masters

"I took her advice and from that time on I paid the closest kind of attention whenever I went to the Colonne concerts. Mme. Colonne knew perfectly how to develop the student's mentality, how to make them get at the soul of the music he sang. And when I sing to-day it is not with the thought of how I am placing my tones, but of the significance of the words of my song. I see no use in knowing all the mechanical details of tone placing and such things unless one is going to be a specialist on the subject." H. F. P.

Activities in New York
Schools and Studios

Recital by Margaret Harrison

Margaret Harrison, soprano soloist of Old First Church and Temple Bethel, of New York City, sang the following program at the Clinton Studio on May 14:

Verdi, "O Don Fatale," "Don Carlo"; Haydn, "My Mother Bids Me Bind My Hair"; Schubert, "Ständchen," "Heidenröslein," "Ungeduld"; Schumann, "Schöne wiege meiner leiden," "Der Nussbaum," "Du bist wie eine Blume"; Strauss, "Allerseelen"; Rubinstein, "Der Traum"; Grieg, "Im Kåhn"; Brahms, "Feldensamkeit," "Von ewiger Liebe"; Fontenailles, "Obstination"; Thomas, "Le Baiser"; Charpentier, "Depuis le jour," "Louise"; Beach, "Ah! Love but a Day"; Lowitz, "His Favorite Flower"; Ward Stephens, "When in Thine Eyes I Gaze" and "The Nightingale."

Miss Harrison is the possessor of a large dramatic voice. At the beginning of this season she placed herself in the hands of Ward Stephens, who has evidently accomplished great things for her in the way of handling her voice and also in artistic interpretation. The caliber of the program speaks for itself and every selection was sung without music, one of the things Mr. Stephens insists upon his pupils doing. Miss Harrison sang the "Creation" at the Church of the Ascension on May 5, and was immediately re-engaged to sing the "Holy City" the following Sunday. Her work was so satisfactory that she was again engaged to sing the "Elijah" on May 19 and Mendelssohn's "Hymn of Praise" on May 26 at the same church.

Laura E. Morrill's Monthly Musicales

Several pupils of Laura E. Morrill presented an unusually entertaining program at the regular monthly musicale at Mrs. Morrill's New York studio on May 14. The singers were Mrs. Winifred Mason, Mrs. F. H. Smith, Mrs. St. John Duval, Mrs. Herman Duval, Florence Chapman, Claire Peteler, Ruth Donaldson, Hazel Bennett, Bertha Barnes, Clarence C. Bawden, Herbert Mason and Lawrence Paetzold. The excellent results of Mrs. Morrill's thorough training were evidenced in the work of the various singers, not only

in the purity of their vocalization, but in the artistic discretion with which they interpreted their songs. Of especial interest was the presentation in costume of the second act of Nicolai's "The Merry Wives of Windsor" by Mrs. Mason and Mrs. St. John Duval. This operatic excerpt made a fine climax to an interesting program, in which Mrs. Chapman made a conspicuous success, as did Mrs. Smith and Messrs. Bawden and Paetzold. Miss Barnes, who is teaching Mrs. Morrill's method in Boston, contributed largely to the enjoyment of the evening. Three new pupils, the Misses Peteler and Donaldson, and Mrs. Herman Duval, sang their numbers in a way to give great promise for the future. In the last week of June Mrs. Morrill expects to go to her country place, where she will take several of her pupils for a Summer course of study extending through August.

Coming Recital By Lillian Sherwood-Newkirk's Pupils

Lillian Sherwood-Newkirk's vocal pupils will give a notable program at their annual recital on June 10 at Norwalk, Conn. At her recital at the Waldorf-Astoria on November 23 last, at which time the assisting artists were the Olive Mead String Quartet, the singing of Mme. Newkirk's pupils attracted the notice of many critical listeners, the work being worthy of professional singers, which, indeed, a number have already become. Mrs. Newkirk has given without interruption since last September more than 100 lessons weekly, and this, with her own church work, her two seminaries, in which she has choruses, and her pupils' chorus club of twenty-five members, completely fills her time. At her coming recital Mrs. Chester Selleck will play Mendelssohn's D Minor Concerto, Victor Biart playing the orchestral accompaniment on the second piano.

Graham Reed's Vocal Pupils Presented

At the Pouch Gallery, Brooklyn, last Monday afternoon, a song recital was given by the pupils of Graham Reed, the prominent baritone. The soloists displayed artistic worth in their most difficult song passages and the program throughout revealed considerably more than the mere preparation of it. The numbers selected were in splendid keeping with the season. They were as follows:

"Mr. Dream-Maker," Woodman, "Ich liebe dich," Mildenberg, Julia La Mont; "Farewell to Summer," Johnson, Louisa Babbidge; Ave Maria," Otello," Verdi, "The Sweetest Flower that Blows," Rogers, Agnes J. Hopf; Romance, Debussy, "Maman dites-moi," Old French, Isabel Ide; "Nymphs and Fawns," Remberg, Molly O'Brien; "O del mio dolce ardor," Gluck, "Spring," Hildach, Mrs. J. Dixon Roman; "Chanson de Mimi," Puccini, Carla de Ginsheim; "Damon," Stange, "Down in the Forest," Ronald, "To the Land of the Sky-blue Water," Cadman, Clementina Landmann; "A Bowl of Roses," Clarke, "Purple Lilac," Deacon, Fannie L. Todd.

J. H. Stephan's Pupils Presented

A number of the pupils of J. H. Stephan were presented in a piano recital at the Virgil Piano School on May 14, all of the performers acquitting themselves in a thoroughly creditable manner. Following was the program:

Fantasia, D Minor, Mozart, "Harlequin," Bartlett, "Oriental" Dance, Bartlett, Helen Vredenburg; Gavotte, Bach-Saint-Saens, Consolation D Flat Major, Liszt, "à la Bien Aimée," Schuett, Edna Lee Pickett; Impromptu, G Flat Major, Schubert, Harmonies du Soir, Pachulski, Waltz A Flat Major, Chopin, Edith Woelfer; Rondo Capriccioso, Mendelssohn, Dorothy Wilson; Romance, Rubinstein, Fourth Mazurka, Godard, Thelma Ries; "Reve Anglique," Rubinstein, "Spinning Song," Mendelssohn, Sydney Parham; "Winter," "The Brook," "Moonshine," "The Eagle," MacDowell, Edna Lee Pickett; Berceuse, Chopin, Caprice Espagnol, Moszkowski, Edith Woelfer.

Piano Pupils of Mr. Kürsteiner in Recital

Ten piano pupils of Jean Paul Kürsteiner were presented in a recital on May 8, each of them being heard to fine advantage in the following well-chosen program:

Valse, "A la Bien-Aimée," op. 59, No. 2, Schütt, Miss Bry; "The Murmur of the Spring," Lack, Miss Fair; "To a Water Lily," MacDowell, Miss Conner; "En Automne," Etude de Concert, Chaminade, Miss Dooley; "Le Chant du Ruisseau," op. 92, Lack, Miss Kluge; Prelude, op. 34, No. 1, Sinding, Miss York; Sonata in F, No. 17, Andante, Mozart, Ace. of 2d Piano, Grieg, Chromatic Fantasia, Bach, Miss Belden; Notturmo in Gb, Meyer-Helmund, Miss Perrin; Cantique d'Amour, Schütt, Miss Hubbell; Præludium and Sarabande for 2 Pianos, op. 62, Von Wilm, Miss Crump, Mr. Kürsteiner; Impromptu in C Sharp, Minor, op. 28, No. 3, Reinhold, Miss Crump; Three Moods, op. 18, Kürsteiner; Melody in G, Kürsteiner; Appassionato in D Minor, Kürsteiner.

Tealdi English Opera Society Recital

A reception, followed by an interesting recital by the members of the Tealdi English Opera Society, was held in the studios of Mme. Tealdi recently. Each of the artists was heard to splendid advantage. Mme. Tealdi was presented with a life size bust of herself, made by G. S. Cartaino, formerly of Rome, who is both a sculptor and a musician.

REDPATH BUREAU IN
THE MUSICAL FIELDDistinguished Artists Announced
for Next Season by Chicago
Concern

CHICAGO, May 20.—Never before in its long career has the Redpath Musical Bureau of Chicago presented a more brilliant list of talent than it announces for the season of 1912-13. Among the leading personages enlisted under its auspices is Carolina White, the gifted soprano of the Chicago Grand Opera Company, who holds the record in that company in creating parts. Although originally engaged to invest the familiar rôles of the standard répertoire, Manager Dippel selected her for the part of Minnie, in "The Girl of the Golden West." She was so successful in this endeavor that she was chosen to characterize Suzanne, in "The Secret of Suzanne"; and last season achieved another dramatic triumph and brilliant vocal success as Malinda, in "The Jewels of the Madonna." Miss White has a large répertoire, is accomplished as an interpretative singer and should be a popular personage in the concert line.

Another American artist whose fame is international is Mme. Fannie Bloomfield Zeisler, the leading American pianist, who but lately returned from a triumphal tour of European centers. She will be exclusively under the Redpath management.

Edmond Warnery, a lyric tenor who has been associated with the Grand Opera Company for two seasons past, is another admirable artistic acquisition for concert service. He was a prize pupil of the Paris Conservatory and a protégé of Debussy, his style reflecting modernity in its finest estate. His poetic interpretation of Pelléas, in Debussy's "Pelléas and Mélisande," and his versatility in "The Tales of Hoffmann," his cleverness in Charpentier's "Louise," in "The Jewels of the Madonna," in "Thais" and "Quo Vadis?" have won for him much favor; while he has proved himself a most interesting and authoritative singer in recitals.

Frances Macmillen, the American violinist, who has earned an enviable reputation at home and abroad as a concert artist of the first rank, will return to tour this country under the Redpath auspices during the season of 1913-14; likewise Charles W. Clark, the distinguished baritone, who has just concluded a series of most successful recitals in this country.

Lois Ewell, who has been singing grand opera rôles in English with marked success for several seasons, is also announced by this management. During the past year she has devoted her attention largely to recitals and concert work and has been a favored soloist with the Minneapolis Orchestra, and at the Maine Music Festival at Bangor. Another fine soprano secured by the Redpath Musical Bureau is Grace Hall Riheldaffer, of Pittsburgh, who has been distinguishing herself in the recital field.

Fred Pelham, who has charge of the Redpath Musical Bureau, is one of the best known men in the business, and has spared no effort to make his particular department successful.

Among other engagements he has secured Violet Clarence, a young English pianist; the Bruno Steindel Trio, directed by the famous solo 'cellist of the Theodore Thomas Orchestra, and another trio headed by the violinist Maximilian Dick, together with his accomplished consort, Edith Adams-Dick, violoncellist.

Exhibition Concert at the Peabody Institute

BALTIMORE, May 20.—An exhibition concert of unusual interest was given at the Peabody Conservatory on May 17, by advanced students of the conservatory. The works in the program were by the members of the classes in composition. Both the composers and participants received hearty applause. The program follows:

Agnes Zimmisch, Fugue, for organ, the Composer; Walter Charnbury, "The Waterlily," "Lullaby," for contralto, Ethel H. Thompson; Robert L. Paul, Trio, for piano, violin and cello, Second Movement, George Boyle, J. C. Van Hulsteyn and Bart Wirtz; Benjamin Feinstein, Romance, for violin, Harry Sokolove; Florence Brown, "Break, Break, Break!" "The Fay Song," for soprano, Nellie Norris; Marguerite Maas, Berceuse, Legend, for piano, the Composer; Austin Conradi, "To the Sea," "Break, Break, Break!" for soprano, Rachel T. Aldridge; Robert L. Paul, Suite, for cello, Mr. Wirtz; Anna A. Hull, "Lullaby," "C'est pourtant par un jour," for baritone, John C. Thomas; Frederick D. Weaver, Quintet, for piano and strings, Messrs. Boyle, Van Hulsteyn, Sokolove, Thatcher and Wirtz.

W. J. R.



Francis Hendriks, the young Denver pianist and composer, has gone to Pueblo, Col., to assume charge of the piano department in the Scott Conservatory.

Claire Rivers, the talented young pupil of Ottmar Moll, the St. Louis teacher, presented an interesting piano recital in that city on May 16.

Craig Campbell, former soloist at the Little Church Around the Corner, New York, has been engaged by Arthur Hammerstein for the tenor rôle in the new opera being composed for Mme. Trentini.

Colorado Springs's new \$300,000 theater was dedicated on May 8 by a concert given by Modest Altschuler's Russian Symphony Orchestra and a number of prominent soloists.

Silas G. Pratt presented Herbert R. Finkelhor in his first piano recital in Pittsburgh, May 16, assisted by Mrs. Frank T. Ostrander, soprano. The young man made a most favorable impression.

The Kneisel Quartet appeared in a program of music at the country home of Mrs. Samuel Untermyer, Greystone-on-the-Hudson, on May 18, playing Schubert's Quartet in A Minor and Beethoven's Grand Septuor.

The St. Luke's Hospital Club, of Kansas City, Mo., gave an unusually fine concert on May 14. The artists were Cordelia Brown, pianist; Mrs. George Nickman, soprano; Frederick W. Wallis, baritone, and Dorothy Sublette, accompanist.

Pupils of the composition classes of the Chicago Musical College offered a program of their own making at the Ziegfeld Theater, May 11. The numbers were of considerable interest and showed a wholesome amount of serious effort expended in the right direction.

The St. Xavier's Choir, of St. Louis, assisted by the Knights of Columbus Choral Club, under Charles Galloway, gave an excellent program in that city on May 16. L. Ernest Walker presided at the organ and several vocal soloists aided in the evening's entertainment.

The Milwaukee Musical Society held its annual meeting recently and elected the following officers: Albert F. Stern, president; vice-president, Louis D. Bierbach; secretary, Hans A. Koenig; financial secretary, Gustav F. Riedel; treasurer, Henry C. Schrank; librarian, Ewald C. Buscher; trustee for three years, Frank J. Frey.

Ruth Collingbourne, violinist, and Harrison Hollander, pianist, of Milwaukee, gave a joint recital in that city on May 20. The program consisted of works by Beethoven, Grieg and Dvorak, and was the third and last of a series of sonata recitals. They were assisted by Hugo Bach, cello.

The Providence Chaminade Club, which has been giving a series of educational concerts in the public schools of that city, gave its last affair of the season on May 9. A program of high merit was presented by Margaret Eastwood, soprano; Gala Huling, violinist, and Hope Whittier, pianist.

Ludwig Hess, the German tenor, was the chief soloist at Otto Wick's third concert in Buffalo on Tuesday of this week and a number of Mr. Hess's compositions were included in the program. In addition to the male chorus and orchestra Mme. Stockwell-Stranger, contralto, and Mme. A. W. J. Schuler, soprano, sang.

The Baltimore season of park concerts by Daniel Feldmann's City Park Band opened last Sunday with a fine program. Conductor Feldmann was the soloist, playing Nevin's "The Rosary," for cornet. Another number on the program was Schubert's "Unfinished" Symphony in two movements.

The Brooklyn Philharmonic Club, under the direction of Emil Koch, was heard on May 8 by a large audience of friends. The program included "Inauguration" March, by Professor Koch; "Poet and

Peasant," Luigini's "Ballet Egyptien," "New Vienna," by Strauss; selections from "Faust," piano solos by Frances W. Cisin, and vocal solos by Mrs. J. Menville.

"A Night of Song" was given at the First Methodist Episcopal Church in Baltimore on May 12, under the direction of D. Merrick Scott, the organist. Haydn's "Creation" was rendered by the College Choir of twenty voices. The soloists were Beulah Orem, soprano; Lila Snyder, contralto; Oscar Lehmann, tenor, and C. H. Gerold, bass.

Through a program of difficult numbers, Hazel Helma Hess gave proof of her powers as a pianist at her recital, on May 12, at the studio of her teacher, Hugo Mansfeldt, of San Francisco. There was a large gathering to hear the young artist interpret works by Drangosch, Schubert, Tschaiikowsky, Leschetizky, Medtner, Chopin, Liszt and Saint-Saëns.

A concert at the new Tuesday Club House, Sacramento, Cal., served to introduce three local artists: Edna Cadwalader, violinist; Ada Clement, pianist, and Joseph Werba, Jr., cellist. Mozart's Trio, No. 2, in B Flat, the Grieg Piano and Violin Sonata, in F, Op. 8, and Mendelssohn's Trio, No. 1, in D Minor, op. 49, were the works given.

The last musicale of the season by the Tonkünstler Society was given in New York on May 21. Four Scotch songs were delivered by Mme. Theresa Rihm, who later sang a group of duets with Graham Reed. Other artists were Herman Martonne, August Roebbelen, Ernst H. Bauer, Joseph Gotsch, Alex. Rihm, Mrs. August Roebbelen, Elsa Fischer, Paolo Gallico and Ludwig E. Manoly.

The MacDowell Club of New Albany, Ind., is a new choral organization that made its bow to the public in that city last week by singing Goring-Thomas's "Swan and Skylark" in a beautiful manner. The soloists were Elsie Hedden, Nellie Edler, Mary Scribner, Henry Leist, Frederick Wootton and DeWitt Talbert. The director of the club is Earl Hedden, with Margaret McLeish at the piano.

The newly elected officers of the Milwaukee Männerchor are as follows: President, John Suetterle; vice-president, August Schiminsky; secretary, Vincent Pfister; treasurer, Theodore Hoffmann; financial secretary, Herbert Stark; librarian, Carl Rubner; trustee, John Castenholz; director, Albert Kramer. The Männerchor now consists of ninety-nine active and 262 passive members.

Leon Rice, the American tenor, repeated his former success in his second recital of the season at Meriden, Conn., on May 13. Of particular interest were a number of songs by Jean Paul Kärstner, the American composer. Balfé's "Come Into the Garden, Maud," was admirably sung, and "The Rosary" was beautifully delivered. Frank T. Southwick contributed two organ solos to the program.

The chorus and orchestra of the Manchester (N. H.) Institute of Arts and Science gave a complimentary concert in that city on May 15, with the assistance of Evelyn Blair, of Boston, and Mrs. T. E. Cunningham, soprano; Parker Child, of Boston, tenor, and Alfred Plumpton, pianist. The program included Mendelssohn's "Hymn of Praise," under the direction of Rudolf Schiller, and a number of songs and operatic selections.

A Chicago pupils' recital presented by the American Conservatory on May 12 afforded introduction to Renzina Teninga, pianist, who very successfully essayed the Brahms F Minor Sonata and the Schumann Symphonic Etudes, ending with an interesting novelty consisting of the Strauss-Schulz-Eyler Arabesque on the "Blue Danube" Waltz. Richard de Young, basso, contributed a classic and modern song group.

The department of music of the Alabama Central Female College presented a number of pupils of that institution in recital on April 12. Among those who took part were Mae Craddock, Lucile Perry,

Mayma Donoho, Mary Lee Strickland, Mrs. J. H. Ward, Annie Stone, Lois Reed, Isabel Pratt, Eudora Yerby, Bertha Brown, Annie Frank Nichols, Mrs. M. P. Hollingsworth, Helena Moor, Emma Ray, Lila Mae Robinson and Mattie Cannon.

The Simmonds Comic Opera Company has completed the second week of its six weeks of comic opera in Milwaukee. The first production was Victor Herbert's "Fortune Teller." The cast included Sybil Page, Elsa von Bostel, Carl Haydn, James McEthern, Karl Stall, Thomas Van and Detmar Poppen. As the second week's offering Strauss's operetta, "The Gypsy Baron," was presented with the same cast and in addition Bernice Holmes, a new contralto.

The annual Music Festival at the Denison Conservatory of Music, Granville, O., took place on May 22. Mendelssohn's "Elijah" was sung at the opening concert. The Enyweron Choral Society, under the direction of Carl Paige Wood, supplied the chorus part. The soloists were Edith Sage Macdonald, soprano; Ruth Jeannette Bailey, contralto; Elsa Hirshberg, contralto; Walter C. Earnest, tenor; John Moyses Priske, baritone; Elizabeth Benedict, organist; Ruth Esther Rockwood, pianist.

The Vose Trio, of Boston, has just closed a most successful season with a concert at the Vose School of Music, in Lawrence, Mass., of which Mr. Vose is the director. In March the trio gave a concert in New York and one in Larchmont. Other dates have included Haverhill, Chelsea and Fitchburg, Mass., and several engagements with women's clubs throughout New England. The personnel of the trio is Harry Jaquith Doe, violin; Charlotte White, cello, and Edgar H. Vose, piano.

The choir of Grace English Lutheran Church, of Baltimore, gave a fine performance of Gilbert and Sullivan's opera, "Pinafore," on May 16, under the direction of the choirmaster, J. W. Scott, who sang the rôle of Dick Deadeye. John T. Elliott directed the stage and was successful as Sir Joseph Porter. Mrs. Raymond Bealer as Little Buttercup, and Caroline M. Thompson as Josephine were delightful. The other principal rôles were well sung and acted by Edgar R. Dobson, Captain Corcoran; Felix McNally, August Hoeh, F. G. Schuff and Sophia K. Knobloch.

The Friday Musical Club, of Boulder, Col., gave its Spring concert last week, closing a successful year from both an artistic and financial standpoint. The club chorus gave Mabel Daniels's "Spring Cycle" and Schumann's "The Walnut Tree." Margaret Day, a young Denver pianist, played two groups of four numbers each. The cantata, "St. John's Eve," by Cowen, given by a mixed chorus of 100 voices, with Frank Farmer and Mrs. Chas. Kettering of Denver and Mrs. Adam Weber and Mae MacDonald of Boulder, as soloists, closed the program.

Sweet Briar College Orchestra, an organization of Sweet Briar College, Va., under the direction of Charlotte Kendall Hull, gave a successful concert on May 4, the proceeds of which were sent to the fund being raised for the families of the Titanic musicians. The program, opening with Mozart and ending with examples of the modern Russian school, was played in a manner that would have done credit to a professional organization. Winston Wilkinson, a gifted violinist, fourteen years old, was the soloist, giving the David Andante and Scherzo with orchestral accompaniment.

Cowen's cantata, "The Rose Maiden," was given an artistic presentation by the Choral Society of Mount Kisco, N. Y., in its Spring concert on May 15, along with the oratorio, "The Last Judgment," by Louis Spohr. The two works were interpreted by a quartet of able soloists, consisting of Helen Reusch, soprano; Mary Porter Mitchell, contralto; William Wheeler, tenor, and Earle Tuckerman, baritone. Linda Marion Reed acted as the accompanist, and Frank Turner Harat presided at the organ. G. Darlington Richards was the efficient conductor of a chorus of sixty-seven voices.

The pupils of John C. Dempsey were heard in recital on May 15 at the Waldorf-Astoria, New York. Mesdames Haines, Kindsgrab, Hover, Schweikart, Steinmetz, Cook, Green, Haefner, Haley, Hansel, Whiteside and the Misses Gemunder, Morrison, Robinson, Todd and Wood and Messrs. Albes, Disbrow, Raymond and Kindsgrab were presented in songs and arias by Handel, Rubinstein, Goetze, Lehmann, Hawley, Wagner, Frank La Forge, Geehl, Massenet, Dick, Meyerbeer, Gilbert, Verdi, Thomas, Saint-Saëns, Saar, Secchi,

Needham, Stanford and Dell'Acqua. Sol Lichtenstein played the piano accompaniments.

The Baltimore Opera Class, under the direction of David S. Melamet, on May 17, gave a splendid production of acts from Wagner's "The Flying Dutchman" and Verdi's "Il Trovatore" and "Aida," with costume and scenery. The principals in "The Flying Dutchman" were Mrs. Walton Price, *Senta*; Eugene East, *Mary*; Charles F. Henry, *Erik*; Harry Gerhold, *The Flying Dutchman*; Marace W. Cromer, *Daland*. The "Il Trovatore" cast included Irene Bernstein, *Leonora*; Anna G. Baugher, *Azucena*; Clarence Tucker, *Manrico*; Harry Gerhold, *Count Di Luna*; Jean Martinet, *Ruiz*. In "Aida" the principals were Margaret Kennard, *Aida*; Christine M. Schutz, *Amneris*; Charles F. Henry, *Radames*. The Arion Singing Society sang "The Miserere," under the leadership of Harry Neu.

A piano and violin recital was given May 10 in Baldwin Hall, Chicago, presenting Mabel Bond, a pupil of Harold Henry, and Amy Neill, a pupil of Hugo Kortschak, the retiring second concertmeister of the Chicago Orchestra, who spends the coming season in Europe, excepting for a brief American tour in January and February. Miss Bond's work at the piano was distinguished by excellent technical equipment and her program was one of more than passing interest, opening with an Intermezzo and the B Minor Rhapsody of Brahms. After a group made up of Ravel, Debussy and Chopin numbers she gave a strong presentation of MacDowell's "Norse" Sonata, ending with Liszt's Hungarian Fantasia. Miss Neill's most interesting contribution to the program was Saint-Saëns's "Rondo Capriccioso," in which she was accompanied by Clara Rubey.

The annual meeting of the Cantaves Chorus of Philadelphia was held on May 13, when the following officers and directors were elected: Edna F. Smith, president; E. Rozelle Connelly, vice-president; May Porter, musical director; Elizabeth C. Fudge, secretary and treasurer; Anna E. Blume, assistant secretary; Ethel P. Smith, librarian; June L. Walter, assistant librarian, and Eleanor Morris Sneller and Maude L. Hamilton. The chorus has an active membership of fifty and an associate membership of 150. Four successful concerts have been given during the season, at which the assisting soloists were Harry Saylor, baritone; Dorothy Johnstone Baseler, harpist; William F. Newbery, baritone; Gertrude Keppelmann-Landis, violinist; Edna Florence Smith, soprano; Elizabeth Bonner, contralto; John Young, of New York, tenor; Marie Wesbroom Dager and Mrs. Wm. S. Nelson, accompanists.

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LUDWIG HESS BECOMING AMERICANIZED

Noted German Tenor Sings Songs in the Vernacular and Is Loath to Leave Us

AMONG the German musicians and singers who have found America a paradise in which to develop their art and individuality, and who have also quickly assimilated American ideas and ideals, is the celebrated tenor, Ludwig Hess. This singer arrived in New York early last Summer to fill some sängerfest engagements in Milwaukee and in the state of Washington, and so far has given no indications that he will leave the United States.

Mr. Hess has rented an apartment in New York and during the last Winter and Spring, when he was not singing out of town, was an honored guest at many of the "at homes" where music and the other arts are discussed by brilliant people of all nationalities. Mr. Hess now speaks English fluently and sings delightfully in this language.

As an oratorio singer, as well as an exponent of the German *lied*, Mr. Hess has demonstrated to the utmost satisfaction that he is an artist of the highest rank and a musician who never fails to win the most critical among his listeners. His repertoire is astonishing in its variety of styles and languages. He sings in Latin, German, French, Italian, Dutch, Swedish, and knows more than a dozen dialects, so that he can sing the folksongs as they have sprung from the soil of the peoples.

Mr. Hess will be compelled to remain in America for the greater part of the Summer, since he has been booked to sing at a number of the festivals and chautauquas. He is to be one of the artists for the triennial sängerfest of the Northeastern Sängerbund of North America, which is to be held in Philadelphia from June 30 to July 4.

During the last season Mr. Hess sang



Ludwig Hess, Whose Tour of This Country Has Won Him Popular Approval

at many of the prominent orchestra concerts in the principal cities of the East and West, and perhaps no singer has had more appearances with the leading German clubs; but his engagements have been by no means limited to the German contingent; he has sung with many English-speaking clubs and has excellent prospects ahead for more such appearances.

Episcopal Church on May 13, under the auspices of the Washington-Oregon Chapter of the American Guild of Organists. Organ solos were given by Frederick W. Goodrich, Lucien E. Becker and W. R. Boone. A solo was sung by Eva Wells, and several numbers were given by the choir under Prof. W. H. Boyer. It is the intention of the Chapter to hold several of these recitals in the different churches of the city. H. C.

"DON QUICHOTTE" HAS ITS LONDON PREMIERE

Massenet Opera Received with Much Favor as Produced by Hammerstein—Able Staged, Sung and Acted

LONDON, May 18.—Massenet's "Don Quichotte" was given its first production in England last night by Oscar Hammerstein at the London Opera House. The critics seem to approve it highly and the amount of public interest in it was manifested by the fact that the house was very nearly filled to capacity—an unusual state of affairs in either of the two London opera houses this season.

Many of the critics regard the opera as the finest Massenet has written since "Manon." It possesses undoubted charm and the libretto, by Henri Cain, though it does not cling any too closely to the Cervantes story, is picturequely interesting. The staging is magnificent and the work was admirably sung and acted. M. Lafont, the basso, is a most picturesque Don and his singing, make-up and acting defied criticism. Yvonne Kerlord was a charming Dulcinea and José Danse, the baritone, made an amusing Sancho Panza. There was a spirited chorus of good voices and the orchestra played splendidly under Director Fritz Ernaldi.

The opera was first produced in Monte Carlo in 1910.

WHERE TWO ARTS MEET

Music World Inspiration of Painters Represented in Paris Exposition

PARIS, May 15.—Musical enthusiasts have been drawn by a unique magnet in the Exposition of Retrospective Music and Dance, organized by the National Society of Fine Arts. As inaugurated by President Fallières, this exhibition consists of a remarkable collection of portraits of singers, dancers, composers and virtuosos, besides a number of autographs and other objects of interest to the musically inclined.

Particularly attractive to the Americans in Paris are the representations of the American classic dancers, Isidora Duncan, who is portrayed ten times in paintings and sculpture, and Loie Fuller, who appears in the works of three different artists.

Parisians found much attraction in a portrait of Mme. Hortense Schneider, a beauty of the time of the Empire, who created the leading rôles in the operas of Offenbach. The French public had supposed her to be long since dead, until recently, when she appeared in a Paris charity concert and sang with much of her old-time beauty of voice.

Many famous composers are represented in the portrait gallery, where the crowds are especially drawn to a painting of Massenet at the age of nine. Pre-eminent among the valuable musical exhibits is the original score of Wagner's "Götterdämmerung."

8,000 HEAR SCHUMANN-HEINK

St. Louis Gives Diva Rousing Reception—Russian Orchestra Concert

ST. LOUIS, May 18.—It was a wonderful audience that greeted Mme. Ernestine Schumann-Heink, when she stepped upon the platform at the Coliseum, last Monday night. At least 8,000 persons greeted the diva. Her appearance was for the benefit of charity and the audience never seemed satisfied. She was given a rousing reception after each number. Her rather long program was well diversified and made up of the lighter classics.

The Russian Symphony Orchestra made its initial bow at the Garrick Theater in a matinee and evening performance to-day. An elegant program was given at both performances. The assisting artists were Vera Curtis, soprano; Eva Mylott, contralto; Henri La Bonté, who has been heard here many times before, and Albert Gregorovich, a Russian baritone. Lydia Lopoukova, the Russian danseuse, furnished some beautiful dancing.

Mrs. Katherine McCausland departed this week to join her daughter, Marie Caslova, the young violinist, who is creating such a stir in Berlin. She will remain with her for nearly a year, returning to this country in time for the tour which Miss Caslova will make in 1913. H. W. C.

MUSICAL SOCIETY WITH REAL ACCOMPLISHMENTS

West Virginia Organization Closes Series of Educational Concerts That Proved to Be Artistic Success

CHARLESTOWN, W. Va., May 18.—The Kanawha Musical Society closed its first season recently with a concert of the works of American composers. Compositions of MacDowell, Chadwick, Nevin, Mary Turner Salter, Howard Brockway, Adolf Hoffmann, Schneider and Leichter were performed by the Mason City Quartet, Emma J. Bauman, Ethel Chellew and Harry Froehlich.

A series of ten educational concerts has been given by the society this year, which, while not a great success financially, awakened interest in the better grade of music and was highly gratifying artistically.

The series opened with a program of music by the older German composers, followed by one of the work of old French and Italian masters. The compositions of Haydn, Mozart, Beethoven and Brahms were presented in the third and fourth concert, while the fifth affair was devoted to the German Romantic School, at which Reinald Werrenrath, the prominent baritone, was the visiting soloist. The sixth concert, presenting the works of Scandinavian composers, brought out compositions by Grieg, Sibelius and Gade in addition to four MacDowell selections. The Modern German School, which was the subject for the seventh concert, brought Mrs. Nelle Norville Payne, soprano, of Harrisburg, and Francis Allen Wheeler, baritone, of Pittsburgh, as the soloists. The program of the eighth concert was made up of works of Russian composers, while the ninth and tenth were devoted to modern French and American composers.

The Mason City Quartet, composed of William Mason, Harry Bekenstein, Richmond Houston and Adolf Hoffmann, has assisted at each of the concerts, and N. Haugaard Nilsen, tenor, was soloist at one concert. The Kanawha Musical Society is a \$200,000 corporation and its officers are: President, Harrison B. Smith; vice-president, Edwin M. Keatley; secretary and treasurer, Henry Sydnor Harrison; assistant secretary and treasurer, Eleanor C. Brooks.

ALL-KENTUCKY PROGRAM

Much Worthy Music Brought to Light in Louisville

LOUISVILLE, May 22.—At the last of the 1911-12 meetings of the Louisville Music Teachers' Association the program was given over to the compositions of Kentucky musicians. The results were most creditable and in most instances the compositions deserve a much wider popularity than is afforded by the home State.

Josephine McGill was represented by two songs, "When Love Comes Singing" and "Duna"; Carl Schackleton by four songs, "If I But Knew," "Rockaby," "Oh Mother, My Love," and "The Life Dream"; Mildred Hill by two vocal numbers, "When Birds Have Hushed" and "Secrets"; Patrick O'Sullivan by two songs, "Ultima Romanorum" and "Mairin Og-a-Stor" and a piano number, "Tanzstueck." Mrs. Sidney Meyers brought forth a song entitled "The Choice," and a piano Mazurka; Karl Schmidt's contribution was a quintet for strings and piano, "By Coilantogle Ford," while Mrs. Katherine Whipple Dobbs had arranged Tennyson's "Lady of Shalott" as a declamation with musical setting.

The artists to whose interpretation this program was entrusted were Mrs. Sidney Meyers, Mrs. Katherine Whipple Dobbs, Flora Marguerite Bertelle, Arthur Alstedt, Douglas Webb, Patrick O'Sullivan and the Louisville Quintet Club. H. P.

Herma Menth Wins Success in Canton

CANTON, O., May 18.—Herma Menth, the young Austrian pianist, gave a concert recital here recently before an enthusiastic audience. She played a well chosen program, consisting of numbers by Bach-Busoni, Rachmaninoff, Chopin, Moszkowski, Liszt, Gounod and Saphier. Miss Menth was particularly happy in Rachmaninoff's C Sharp Minor Prelude, which she interpreted with delicate nicety. Then followed three Chopin numbers, which met with deserved appreciation, and enthusiastic demands for an encore were graciously granted. One of the favorite numbers was the Moszkowski "Wave Etude," very charmingly interpreted. Extra numbers were so freely given by Miss Menth that the audience forgot itself in pleading for more, and immediately after the final encore there was a rush for the stage, where nearly a hundred persons took occasion to express personally their grateful appreciation.

MEMPHIS SYMPHONY CONCERT

Mallenstein Orchestra's Final Appearance—Future Plans

MEMPHIS, TENN., May 18.—The final concert of the Memphis Symphony Orchestra for this season was given on May 14. The work of the orchestra, especially in the Haydn Symphony, No. 13, and the "Rienzi" Overture was such as to justify the belief that Mr. Wallerstein, if supported, will develop an organization that will be a strong musical factor in the South.

Christine Miller was the soloist and her arias were warmly received. She was in splendid voice.

The plans of the Orchestra Association for next season are being rapidly formed and subscriptions being solicited. More concerts will be given, necessitating a larger guarantee fund.

In addition to the position of conductor of the orchestra Mr. Wallerstein has received the appointment of director of the music department of the West Tennessee Normal School, a position his splendid training has fitted him to fill most acceptably.

Choral societies have been organized in Lexington and Granada, Miss., under the direction of Mr. Wallerstein, and in Lexington a music festival will be given with

Mrs. C. P. J. Mooney, Angelo Cortese and Mr. Wallerstein, all of Memphis, as soloists.

The Beethoven Club held its annual election of officers last Wednesday Mrs. Eugene Douglas was elected president and Mrs. E. T. Johns and Mrs. W. V. Chapman vice-presidents. S. M. W.

PORTLAND (ORE.) CONCERTS

One Organ and Two Vocal Recitals Mark City's Week of Activity

PORTLAND, ORE., May 14.—Dr. Augustus Millner, the Irish baritone, gave a song recital on May 10. Gifted with a voice of exceptional power, combined with rich quality and excellent skill in its use, Dr. Millner could not fail in winning his hearers, and Portland has added another name to its favorite singers.

The program was varied, comprising German and English songs, as well as many beautiful Irish ballads, in all of which Dr. Millner's interpretation was almost perfect. Mrs. Edith Haines Kuester was the accompanist.

On Saturday evening, a good sized audience greeted Gustaf Holmquist, the basso. An excellent program was given, and Mr. Holmquist won new laurels.

A public recital was given at Trinity

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Connell, Horatio—Sioux City, Ia., May 26; Yankton, S. D., May 28; Mitchell, S. D., May 29; Sioux Falls, S. D., May 30; Watertown, S. D., May 31; Aberdeen, S. D., June 1; Fargo, June 4; Grand Forks, N. D., June 5, 6; Duluth, June 7, 8.
Eddy, Clarence—Worcester, Mass., May 30; Chautauqua, N. Y., July 23, 25, 30, Aug. 1.
Eldridge, Alice—Rockland, Mass., June 10.

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Hissem-DeMoss, Mary—Bethlehem, Pa., May 31 and June 1; Waynesburg, Pa., June 13.
Jacobs, Max—Union Club, Brooklyn, June 1; Rutherford, N. J., June 4 and 11.

Kraft, Edwin Arthur—East Liverpool, O., May 27; Cleveland, May 28.
McCue, Beatrice—Cleveland, June 3, 4, 5, 6, 7, 8, 9.

Miller, Christine—Evanston, Ill. (North Shore Festival), June 1; Norfolk, Conn., July 24.
Parlow, Kathleen—Norfolk, Conn., June 6.
Rogers, Francis—Farmington, Conn., June 8; Johnstown, N. Y., June 10.

Spross, Charles Gilbert—Poughkeepsie, N. Y., May 28.
Strong, Edward—Tarrytown, N. Y., May 28; Newark, N. J., June 9 and 23.

Orchestras, Quartets, Choruses, Etc.

Minneapolis Symphony Orchestra (Spring tour)—Vermillion, May 25; Sioux City, Ia., May 26-27; Yankton, S. D., May 28; Mitchell, S. D., May 29; Sioux Falls, S. D., May 30; Watertown, S. D., May 31; Aberdeen, S. D., June 1-2; Valley City, N. D., June 3; Fargo, N. D., June 4; Grand Forks, N. D., June 5 and 6; Duluth, Minn., June 7 and 8.

Dr. Charles A. E. Harris is again in London arranging an Empire Day concert on a large scale at Crystal Palace on May 24.

YEAR'S BIG EVENT IN CEDAR RAPIDS

City's Annual Festival Surpasses
in Brilliancy All Previous
Efforts

CEDAR RAPIDS, IOWA, May 18.—When the first Cedar Rapids festival was held last year its success was so great that it did not seem possible that the performances could ever again be duplicated. Yet the second annual festival, which was held on May 6, 7 and 8, even surpassed the high standard set by the first and musical enthusiasts are already planning for another great event next year.

There was the New York Symphony Orchestra, with Walter Damrosch at its head, and with this chief attraction came Gertrude Rennyson and Sibyl Sammis-MacDermid, sopranos; Corrine Welsh, contralto; Paul Althouse and George Hamlin, tenors, and Arthur Middleton and Harry McKnight, basses.

Sharing honors with this notable list of artists was the local Choral Union, under the direction of Earle G. Killeen, to whom is due the credit for the entire festival.

Haydn's oratorio, "The Seasons," served as a medium for the opening of the festival and also to display the splendid work and training of Mr. Killeen's chorus. Mr. Killeen himself conducted both the chorus and orchestra in the performance of the oratorio. Mrs. Sammis-MacDermid, Mr. Althouse and Mr. Middleton distinguished themselves in the solo parts.

As soloist of the orchestral concert on the second day Paul Althouse scored a notable success in his delivery of an aria from "Aida," being recalled time and again. Miss Welsh, who sang an air from "Jeanne d'Arc," also won great approval and was compelled to sing an encore. The six numbers by the orchestra were well chosen and were enjoyed to the utmost.

Dvorak's "Carnival" Overture and the Largo from the "New World" Symphony were the opening numbers on the Tuesday evening program and were played with fine spirit and finish. "Three Miniatures" by Fibich; the "William Tell" Overture, Elgar's "Pomp and Circumstance" March and Strauss's "Roses from the South" were the other selections, equally well played.

Great success was won by George Hamlin in his inspiring delivery of an aria from "Die Meistersinger" and Siegmund's love song from "Die Walküre." No less was his reception at the conclusion of his singing of an aria from Weber's "Der Freischütz." Gertrude Rennyson and Mr. Hamlin joined in a delivery of a duet from "Roméo et Juliette" and received tre-

mendous applause, but Miss Rennyson declined to sing an encore number, evidently with a view to saving her voice for the next concert, "Wagner Night," in which she proved herself to be a Wagner interpreter *par excellence*. Her delivery of "Elsa's Dream," from "Lohengrin," Senta's Ballad from "The Flying Dutchman" and Elizabeth's aria from "Tannhäuser" brought her unstinted applause. Mr. Althouse sang the "Prize Song" from "Die Meistersinger" and Mr. Middleton the "Song to the Evening Star" in a manner surpassing any rendition of these numbers ever heard here. These artists, Miss Welsh and Mr. McKnight assisted the local chorus and orchestra in four other selections, closing the concert and the brilliant festival with the great March from "Tannhäuser."

MR. CONNELL WINS DECATUR

Baritone's Fine Work in Recital There
Impresses Musical Enthusiasts

DECATUR, ILL., May 15.—Musical people in Decatur were deeply impressed with the art of Horatio Connell, the American baritone, as displayed in the opening recital of the Conservatory of Music's Spring Festival on May 8. This recital occurred on the day preceding the concert by the Minneapolis Symphony Orchestra, with which Mr. Connell has been appearing on tour. The baritone proved his claim to a place among the best native artists, his vocal gifts being supplemented by a strong dramatic instinct.

Three Schubert *lieder* opened the program and of these the audience received with special favor Mr. Connell's fervent delivery of "Frühlingstraum." The succeeding group reached a climax of success in Loewe's "Tom the Rhymer," which was sung with such unction as to necessitate the addition of Landon Ronald's exquisite lyric, "A Little Winding Road." Of the final set of numbers the setting of Kipling's "Alone upon the Housetops," by Todd B. Galloway, was greatly relished and Hatton's rousing "Simon the Cellarer" gained as an encore the traditional English song, "The Old Comber."

Brooklyn Song Recital

A song recital was given by Estelle Baringer Pfeiffer, soprano, assisted by Carolyn Beach Taylor, pianist, and Paulding DeNike, cellist, on Wednesday night at the home of Mrs. Henry Smock Boice, in Brooklyn. An audience which included many musicians heard an admirably given program. Like many of the week's musical offerings, the numbers in their selection showed a departure from the heavier and more classical Winter programs.

G. C. T.

It is proposed to raise funds to erect a large Beethoven concert hall in Stuttgart, to be opened on the 150th anniversary of the composer's birth, in 1920.

A HIGH HONOR FOR ORGANIST HEINROTH

Pittsburgher Made Member of
Royal Philharmonic Society
of Rome

PITTSBURGH, May 21.—A distinguished honor has been paid to Charles Heinroth, organist and director of music of Carnegie Institute, who has just been notified of his election as a member of the Royal Philharmonic Society of Rome, Italy, one of the ranking musical organizations of the world. Official notification came last week when he received a diploma which was presented through the instrumentality of the noted Italian composer, Sgambati. The organization is made up entirely of distinguished musicians and composers and Mr. Heinroth is one of the very few Americans to be thus honored.

The Frohsinn Male Chorus, which is to compete with other German singing societies next month at the national sängerfest to be held in Philadelphia, was heard last Friday night in a concert, at which Arnold von der Aue, the tenor, was one of the soloists. He was given a most enthusiastic reception, being recalled after each number. The chorus was accompanied by Jean DeBacker's Symphony Orchestra. The singing of "Pause in the Forest and Harkens," by Paul Glasser, the prize song which all of the societies which enter the contest must render, was enthusiastically received. The program was miscellaneous with members of the society contributing solos. The chorus numbers also included folksongs and such offerings as "The Hermit's Night Song," etc. Anthony Jawelak, the sixteen-year-old blind boy pianist, who has appeared several times in concert recently, played the Hungarian Rhapsody, No. 14, by Liszt. He has been tutored by Casper Koch, organist at the North Side Carnegie Music Hall. Mrs. Martha Doeblin Morgen, soprano, and J. K. Myers, baritone, with chorus and orchestra, sang "The March to Battle," by Bund. The concert was the first given by the Frohsinn Society in three years. It is the oldest singing society in Western Pennsylvania and intends once more to take an active part in the musical affairs of the city. Hans Glomb is the director and is building up a most creditable organization.

The Art Society of Pittsburgh held its annual meeting last week and elected directors for the ensuing year. Martin B. Leisser was unanimously elected an honorary member in recognition of his long and faithful services in the society. The directors chosen were C. Russell Hewlett, John L. Porter, Emilie McCreery, Martin F. Scaife, Dr. Thomas S. Arbuthnot, Mrs.

F. R. Babcock, Edward Duff Balken, Dr. P. J. Eaton, Dr. A. A. Hammerschlag, I. E. Hirsch, Mrs. John G. Holmes, Mrs. W. K. Shiras, John C. Stack, Edwin Z. Smith and Henry J. Sage, most of whom are prominently identified with the musical affairs of the city.

Much interest was centered in the announcement that Vera Barstow, of Pittsburgh, violinist, and protégé of Luigi von Kunits, after spending three years in Vienna and its suburbs with the former concertmaster of the Pittsburgh Orchestra and his family, had been detained in New York by the custom authorities to establish the identity of a rare old violin. She was unable to produce affidavits that it is more than a century old. Miss Barstow was told when she left Austria that the violin would be admitted free of duty, but when she arrived in New York last week she was informed that she must deposit \$450 for it and that it was necessary for her to get affidavits as to the age of the violin. She was compelled to surrender her "fiddle" temporarily. A bond has since been posted in order to release the violin. E. C. S.

Henry Howard Brown Returns to New York

Mr. and Mrs. Henry Howard Brown, who will be remembered as the teachers of several prominent singers, returned to New York early in the month after a stay of four years in Colorado, where Mr. Brown completely recovered his health. Yielding to repeated requests from some of his former pupils, Mr. Brown will devote two months to teaching in New York before leaving for a Summer at Cotuit, Mass. Mr. Brown took part in the meeting of the American Laryngological Society in Philadelphia on May 13, which was devoted to a discussion of the necessity for standardizing vocal teaching in America. W. J. Henderson, music critic of the New York Sun, and several medical experts also participated.

American Soprano's Covent Garden Début

LONDON, May 15.—Eleanor Pointer, an American soprano, who sang formerly in the choir of Dr. Parkhurst's church in New York, made her début at Covent Garden last night as *Musetta* in "La Bohème." Miss Pointer has been singing at the Berlin Opera House. Her appearance last night was her first in the part of *Musetta*.

Greenville Organ Recital by Thomas Musgrove

Thomas Musgrove presented an entertaining program in his recent organ recital at Greenville, S. C., with especial interest centered upon one of his own compositions, a Pastoral in F. Intelligent program notes made the recital one of educational value. Aside from the organ solos much enjoyment was found in two sacred songs by Mrs. W. P. Conyers.

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